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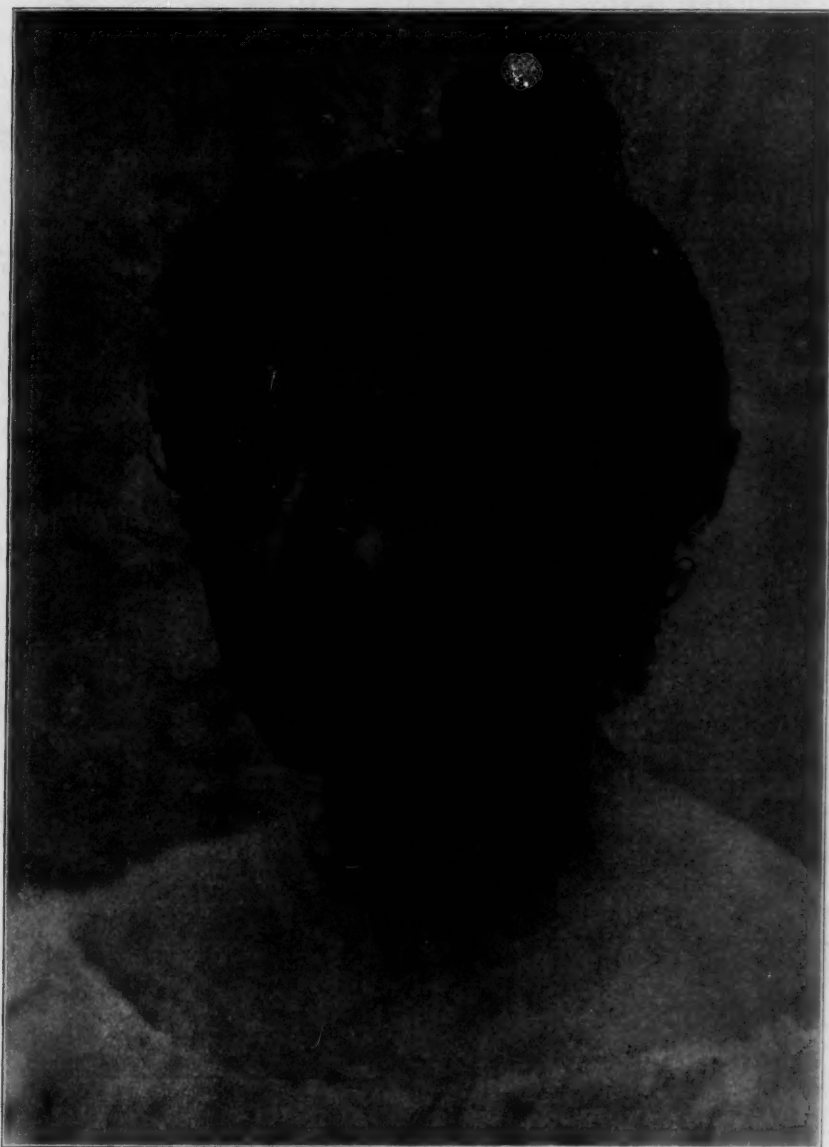
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BOSTON, Mass., September 22, 1895.

**W**HY did the last *Fortnightly Review* publish an Englishing of a portion of Der Fall Wagner (which appeared as long ago as 1888) as though the article had been prepared especially for it by Friedrich Nietzsche, and without a word of comment or explanation?

What has become of our old friend Heinrich Pudor? Formerly he shed a pamphlet nearly every month, a pamphlet of grotesque paradox or destructive criticism. Is he in a journey; is he pursuing; or is he asleep to all music as well as all conservatories?

Here is valuable musical information: "Singing beach, Manchester-by-the-Sea, has just been sold." The purchaser is not named, but the beach will undoubtedly appear in modern realistic opera.

The following correspondence, published last week, is of contemporaneous human interest:

## THE PROBLEM SOLVED.

To the Editor:

BOSTON, September 18.—"What is the matter with Fred Solomon? Once he was funny, but in the *Tsiganes*! Oh! There is not an ounce of humor in his whole corporosity, and he is pretty big for a short man, too."—*Stage Whispers in Traveler*.

Answer.—Lack of material and situations. You cannot make a comic song out of Old Hundred without being sacrilegious. FRED SOLOMON.

I was reading "A Woman Who Did Not," by "Victoria Crosse," and I found this sentence: "That marvelous music of Schubert that represents so exactly the convulsive sobs, the falling tears of the lover at the death-bed of his love." The heroine, Eurydice Williamson, sang the song on shipboard and accompanied herself gracefully on the guitar. And what do you suppose the song was? It was Schubert's Adieu, so called because Schubert did not write it.

Do you notice the sentimental songs of the day, songs that might be described as Ballads of the Heart and Hearth? I ran over a pile of them, and lo, and behold, several are dedicated to the Cause of Temperance, and some to the Apostle of Temperance, "which his name it is" Murphy. Here is a fair sample:

The morrow's sun rose with a golden glow,  
The birds are all singing with glee;  
I wonder if Nature was glad to know  
What Grace and God did for me!

Chorus—

Sing all ye people, O sing!  
Sing with my Grace and me,  
For we feel we must sing  
Till the welkin shall ring!  
We're free from the rum demon, free!

And here is a verse of thrilling, descriptive, realistic ballad that I suppose should be sung in costume. It's the last verse:

Soon he was found in a vile, drunken den,  
Laid silent and pulseless among brutal men,  
Struck down to his death with no friend near to save,  
That father lay, waiting a sad drunkard's grave.  
Ah tearful, the orphans pressed wearily on,  
Thus fatherless, motherless, 'mid the great throng;  
Their young, tender lives had passed on from our sight,  
And Mamie and Teddie are lonely to-night.

There is a chorus, but I think it destroys the effect. It is impertinent and irrelevant. This reminds one of Artemus Ward's "dear cuzzun who wrote 22 verses onto 'A child who nearly Died of Measles, O!'" but as he inopportunely introduced a chorus at the end of each stanza, the parents didn't like it at all. The father in particular wept afresh, assaulted my cuzzun, and said he never felt so ridiculous in his intire life. The unhappy result was that my cuzzun abandoned poetry forever, and went back to shoemakin', a shattered man.

Apropos of poetry, here are two lines that I have been saving for moons in the hope of introducing them in a review of concert or opera. I now present them to anyone that may wish to spring something fresh on his readers the

coming season. You see that they may in certain instances be singularly appropriate:

Et ta voix la synagogue  
D'immuables analogies.

And so when a singer opens her throat she may, according to Gustave Kahn, be said, in slang phrase, to open a synagogue.

Gustave Kahn, "who takes the French language as a violin, and lets the bow of his emotions run at wild will upon it, producing strange, acute strains, unpremeditated harmonies comparable to nothing that I know of but some Hungarian rhapsody."

And these two lines follow:

Tes bras sont l'asyle  
Et tes lèvres le parvis,  
Oh s'éventailent les parfums et les couleurs des fleurs et des fruits.

Does anyone ask, "What does all this mean?" Bless you, madam, I don't know. What does the very title "Les Palais Nomades" mean? And yet I prefer it to "The Angel in the Household" or "The Lover's Year Book" or "Spiritual Ebenezers."

What a pleasure it is to learn from Jules Martin's *Nos Artistes* (Paris, 1895) that the de Reszke brothers are growing steadily younger. Grove's Dictionary flatters the brothers by saying that Jean was born in 1852 and Edouard in 1855, and Riemann's *Musik-Lexikon* is polite enough to echo the statement. But Martin assures us that Jean was born in 1855 and Edouard in 1856. As they grow younger they approach each other. Now they are only separated as to age by a year. In 1896 they will probably be twins. In 1897 Edouard will be older by one year.

Ponce de Leon should have waited and sought his fountain of eternal youth on the stage; the property man could have guided him to it, the spring that is dearer to tenors than wine of France or Spain or any Rhine-hill.

"M. de Nevers," the music critic of *The Illustrated Sporting and Dramatic News* (London), raps some of his colleagues on the knuckles for their lengthy definitions of what criticism should be. He states, and with authority, "a musical critic should be either a musician who can write, or a literary man who knows and understands music; the former is evidently the ideal critic."

First of all, is there any such thing as an ideal critic? I doubt it. Still I'll not be positive in denial. Good and wise men have believed in the existence of the mantichoror mantichora, which beast, bred among the Indians, has "a treble row of teeth beneath and above, his face eares like unto a mans (even to the carefully trimmed moustachios), his tail like a scorpion of the earth, armed with a sting, casting forth sharp pointed quills, his voice like the voice of a small trumpet or pipe, being in course as swift as a hart." One of his most liberal accomplishments is man-eating. Some singers and players would claim at once that critic and mantichora are synonymous words.

Now there are famous cases of great musicians who wrote freely, and for pay, concerning music and fellow musicians. The names of Berlioz and Schumann rush immediately into the mind. But with all respect to the brilliancy, acuteness, profundity of their critical work, can either one be called justly an "ideal" critic?

Or take the case of Mendelssohn, who wrote about music to his friends. How absurd, as well as unjust, are many of his opinions on the opera of his day. Or take the case of Von Weber; or that of Spohr, "of callous, bovine indifference to everyone except Spohr. He did not care, rather he did not know, whom he trampled down under the flat hoof of his intense preoccupation."

Composers themselves believe in ideal critics. To a composer the ideal critic is one inspired to discover the hidden beauties in his work that have escaped the notice of the world, including all other composers. He seldom finds him; does he ever meet him except in wish heated imagination?

But let us not stop to argue on either side of "M. de Nevers'" proposition. It may or it may not be that there is unavoidably, imperatively a great gulf fixed between composers and critics, as between performers and critics. Candide heard patiently the philosophers and the theorists, and then went out and worked in his garden. Let us all follow his example.

This reminds me that they gave Martha at the Castle Square Theatre the 16th. Edith Mason took at short notice the part of *Lady Harriet*. Helen Von Doenhoff was the *Nancy*. Thomas Persae was *Lionel*, J. K. Murray was *Plunkett*, and our old friend Mr. William Wolff turned *Lord Tristan* into a senile teeterer and dodderer. Here is a specimen of Wolff's irresistible humor: "Hallo! here's an inn. I'll go in." I wonder if he ever writes librettos and signs them Smith?

Perhaps you don't care for Martha; some do not; as Chorley, for instance, who nearly forty years ago described the music as "poor, small, hybrid—the Porter song as rapid as the residue out of a stale vat—and except for

Thomas Moore, and his amateur liberties, which converted an old rollicking Irish song into a sweet sentimental melody, Martha could hardly have lived a week."

As you see I have been reading Chorley's *Thirty Years' Musical Recollections*, and mighty good reading it is. It is a severe test to read again after an interval of fifteen years a book you then admired; but the more I study Chorley, his prejudices, his judgments, his prophecies, the more am I amazed at his courage and his perspicacity. Do you remember his bravery during the Jenny Lind mania? Here is a less conspicuous instance. You know it is still the fashion with many—or rather it is still a tradition bowed down to by many—that Mendelssohn was a wonderful organist and conductor. My beloved and revered organ teacher in Berlin, August Haupt—may his sweet soul rest in peace!—told me that he often heard Mendelssohn play the organ, and had sat by him when he was on the bench; that Mendelssohn was a most accomplished reader at sight; that he had a well developed, though by no means extraordinary finger technic; that his playing the pedals was that of an unpracticed amateur; that he was in no sense of the word a good organist.

"The English say," remarked Haupt one day, as he took a hugh pinch of snuff, "that the little E minor organ prelude and fugue of Bach was Mendelssohn's favorite. It's the easiest to play." Now listen a moment to Chorley as he speaks of Mendelssohn, the conductor (as an organist he esteemed him highly, but at that time organ playing in which pedal dexterity entered was little known to the English): "Whether a great conductor can ever be a great composer is a doubtful matter. No modern example of this kind exists (1897), save perhaps in the case of Mendelssohn; and he was lively rather than certain as a conductor. When at the head of his own Leipzig band no one could be more successful than he. Elsewhere he was fretted by want of understanding and sympathy among his forces—and fretted them accordingly. In England he obtained no great result as a conductor, save in his own compositions. In those the effect of his presence and presidence was magnetic."

As long ago as 1846 Chorley, while criticising Verdi severely, said: "He is the only modern man among them (the Italians) having a style—for better or worse." He is not to be disdained as a shallow or perversely insincere man should be. It is evident, howsoever incomplete may have been his training, howsoever mistaken his aspirations must be proved, and thought to have been and to be—that he *has* aspired, and in this aspiration he is separated far from the dolce far niente folk, who, once having got art and its resources in their hands, have made of the same toys, or means of money getting. What there is good in his music betokens a certain elevation of instinct and ambition, with most paltry musical culture, working with poor executants, and during an epoch of artistic decay, only rescued from utter corruption by heavings of revolution."

Yes, Chorley, the man Verdi was terribly in earnest. 'Tis a pity that you did not live to hear Otello and Falstaff.

Now do not think I am pluming myself on "discovering" Chorley at this late day. We already have one illustrious, intrepid discoverer on this continent, the Burton of Paris, the Layard of London, the Columbus of New York. Far be it from me to dream of rivaling the heroic exploits of Mr. Richard Harding Davis.

But how far we are from Martha and the Castle Square.

Certainly the audience was not bored last Monday night. The people were glad to hear *Lionel* and *Plunkett* sing Guide me, O thou great Jehovah, in the first act; they were pleased when one of the spinning wheels revolved the wrong way; they compelled Miss Mason to sing the Irish ditty three times—and she sang it in a pleasant manner, free from smirking and horrid affectation; and they rose superior to the fact that the costumes were not rigorously of the time of Queen Anne. Mr. Persae often sang with good effect, though he is inclined to force his voice, with him an unnecessary habit. Mr. Murray, none too familiar with the part of *Plunkett*, sang respectably, though the music did not display his voice to good advantage. The opera was prettily mounted, and chorus and orchestra were under control.

And what is the result? It has been the custom at this theatre to change the bill each week. Such is the demand for seats that Martha will run two weeks. To-morrow Miss Lane and Miss Kate Davis will be the *Lady Harriet* and *Nancy*. The people that have been fed for weeks on buffoonery do not now regret its absence. Concerted numbers do not perplex them or serve merely as breathing places for the funny men.

Martha is the twentieth consecutive opera produced by the Castle Square singers.

Mr. Edmund Braham gave the first of three "extempore piano recitals" in Horticultural Hall the 17th. I was unable to be present. The Boston *Herald* of the 18th described Mr. Braham as an exceedingly ready improvisatore, "carefully avoiding complex harmonies and thematic development." It is the extemporizing of nature, as contrasted with the more elaborate efforts of the musical pedagogue with an ambition to display a knowledge of counterpoint, harmony and the various other devices that savor of pride and ostentation of learning." Some one in



the audience gave Mr. Braham a theme which the pianist turned without delay "into a waltz of familiar pattern, and without wandering more recklessly distant from the tonic than the dominant and sub-dominant, save when he boldly attacked a diminished seventh. By the time he was through the theme was permanently imbedded in the mind of everyone present, owing to the steady resolve with which Mr. Braham clung to it in the original key. \* \* \*

The extract from the *Egyptian Gazette*, printed on the program, which qualified his improvisations as most amusing, was finally borne out."

Mr. Braham is a man of wide travel and experience. He has given concerts in Northeast, East and South Africa, and has performed before the Khedive of Egypt and the Sultan of Zanzibar. I am sorry I did not hear him.

PHILIP HALE.

### Miss Marie Parcello.

MISS MARIE PARCELLO, of whom this paper has spoken many times recently, is one of the most successful of the young American singers who have lately been to Europe. Her success has been won purely upon the merits of her magnificent contralto voice, so full of sympathy, and which has the unusual range of three octaves, from C to C. This has commanded the attention of the musical public, and her intelligent interpretations have and will continue to place her among the foremost singers of our time.

Miss Parcello was born at Cayuga, N. Y., and has the greatest affection for her native place. Her father was the Rev. Joseph Jerome Parcello, of Huguenot origin, who possessed a powerful baritone voice. On her mother's side she is of Knickerbocker descent, being related to the Van Slyck, Yates, Van Rensselaer and Bogardus families, and is able to trace her lineage by authentic papers direct to William of Orange. Some of her ancestors were distinguished amateur violinists. Miss Parcello attended school at Auburn, N. Y., and from the age of seven had excellent masters for both piano and theory of music, among them being Mr. I. V. Flagler, the composer and organist, of Chautauqua fame.

Being left an orphan at an early age, she was sent by her aunt to Berlin, where she studied, under the best masters, piano, composition and singing. On her return to New York she studied under Mme. Murio Celi and Mr. William Courtney. She was at this time solo contralto at the Church of St. Mary the Virgin, and also earned an enviable reputation as an enthusiastic teacher. While visiting at Auburn during her summer vacation she was severely injured by a fall, and was in consequence obliged to give up her profession for some time. Upon the advice of physicians she spent the winter in Nice, which proved a great help toward her recovery. To complete her convalescence she went last year again to the Riviera, and appeared there several times in concert, becoming very popular and making hundreds of friends. At one concert her floral offerings were so plentiful that it required two cabs to carry them to the hotel after the performance was over.

Last April she went to Paris, where she passed the opera rôles with Mme. de la Grange and Mme. Bertram, and on June 15 she gave a concert, which was reported in these columns.

Miss Parcello early displayed a talent for composition. Five of her songs were sung at the concert in Paris, and from the press notices we quote below it will be seen that they met with favor. You Charm Me is perhaps the most popular. This is published by Schubert & Co. and is a great favorite.

Following are some press clippings which tell the story of her success:

Miss Marie Parcello has just arrived in Nice, and is quite a rising star among the many artists who have visited Europe this season from across the Atlantic, and some of whom she will probably eclipse before long. Miss Parcello has a most pleasing personality, with a good stage presence, and possesses a rich, Alboni-like contralto voice extending over the range of three octaves. Miss Parcello is a thorough student of harmony and counterpoint, and sings her own songs with great success.—*Galignani's Messenger*.

Miss Marie Parcello, who is new to Nice concert rooms, displayed good method and training. She has a deep contralto voice, which gave great pleasure to her audience.—*Nice Times*.

Miss Parcello astonished everyone with her extraordinary compass. This artist sang even better than she did last week at Cannes.—*Paris Correspondent of Galignani's Messenger*.

Miss Marie Parcello, of New York, whose singing attracted so much attention during the past season in Nice, is now in Paris, and has announced a concert to be given at the Salle Brard on the 20th inst.—*Swiss Times*.

La colonie américaine de Paris assistait samedi dernier à une des plus brillantes matinées musicales qu'il ait été donné de voir pendant la saison qui vient de s'écouler. Donnée par Miss Marie Parcello dans la Salle des Agriculteurs de France sous le distingué patronage de l'Ambassadeur américain et de Mrs. Rustis, de Lady Dufferin, de la Duchesse de Pomar, de Mrs. Eames-Story, cette réunion

artistique a obtenu le plus légitime succès. De Miss Marie Parcello, comme contralto, nous ne pouvons rien dire sinon que c'est la perfection même. La salle lui a fait une véritable ovation. Miss Parcello dans une romance, également écrite pour elle, et dans plusieurs autres morceaux demandés successivement s'est de même surpassée.—*Courrier de Paris*.

Marie Parcello's concert at the Salle des Agriculteurs de France yesterday afternoon was a great success. The aria from Samson was magnificently rendered. Of Miss Parcello's own compositions, My Garden and The Nightingale and the Rose, are both original and musicianly. Mme. Eames-Story said to a representative of the press yesterday: "Miss Parcello possesses the rarest of voices—a pure contralto of unusual power and sweetness and magnificent compass. She has a great future before her."—*Galignani's Messenger*.

Mr. Herbert Evans gave a morning concert that was fashionably attended on Monday at Steinway Hall. A number of popular vocalists assisted, but the hit of the afternoon was made by a clever American girl, Miss Marie Parcello, who created a furore by her singing of the grand aria from Samson et Delila, by Saint-Saëns. This lady possesses a contralto voice of considerable range and delightful timbre, and, her style being eminently dramatic, she arouses her audience to a point of enthusiasm.—*THE MUSICAL COURIER*.

Among recent arrivals in England for the season is Miss Marie Parcello, of New York. This lady has a pure contralto of three octaves, of a very rich Alboni-like quality. Signor Pizzi, who wrote the opera of Gabriella for Mme. Patti, is an admirer of Miss Parcello, and has composed several songs to display the unusual range of her fine voice. She studied in Berlin, where she also received lessons in composition.—*American Register*.

### Marie Vanderveer-Green.

AMERICANS will have the opportunity of welcoming home this autumn, after seven years' absence, Mme. Vanderveer-Green, who has made one of the greatest artistic successes of any of the contraltos who have visited Europe for many years. Mention has been made of her achievements in the London concert world many times during the past year. The *London Times*, referring to her appearance at one concert during the season, said: "Mme. Vanderveer-Green sang Lalo's beautiful L'Esclave with great charm, and was encored in a Sérénade Printanière by Mlle. Holmès. She also sang Tchaikowsky's Nur wer die Sehnsucht kennt exquisitely." She has established herself in England as a great favorite, and the management of the Promenade Concerts, recognizing her drawing qualities, engaged her before the season opened for six concerts, and this number has since been increased. Her success on the opening night was very marked. Speaking of her performance, the *St. James' Gazette* said:

"Mme. Vanderveer-Green sang with remarkable success at concerts during the London season, and on Saturday night she at once made her mark by a very beautiful and at the same time very impassioned rendering of *Dalila's* amorous appeal to Samson in Saint-Saëns' famous opera. Like all really good singers, Mme. Vanderveer-Green excels in more than one style, and she sang on Saturday evening the Scotch ballad Loch Lomond equally as well as she had previously sung the air from the biblical musical drama." We might add that she was heartily encored for each of these, and gave in response to the first Robin Adair, and the second Denza's Lullaby, both of which also proved very popular.

Mme. Vanderveer-Green has an extensive repertoire, and during this series of concerts at Queen's Hall she sang several of the important contralto operatic arias, as well as Italian and English songs. Among these, Noble Signor (Les Huguenots), the grand aria from Gioconda, selections from Mascagni's works, Dudley Buck's Sunset, and Gertrude Griswold's What the Chimney Sang. Mme. Green is a conscientious student, and while receiving the praises of the musical world still continues to add to her repertoire by passing new works with Signor Randegger. This famous maestro is remarkably enthusiastic over Mme. Vanderveer-Green's voice and interpretative intelligence.

When she left America seven years ago it was immediately after her marriage to Mr. W. A. Green, of New York, and they went on their wedding trip to Australia, where she remained for three and a half years and did most of the contralto work there, having special success in The Messiah. Her husband being called back to New York, she felt she would like to have more versatile culture, and she went to study in Paris, where she spent considerable time with Mme. de la Grange and Mme. Marchesi. During this time she perfected her French and acquired that artistic finish which characterizes her work. Her diction has been specially commended, and this she acquired with Georges Boyer, of the Grand Opéra.

Before her marriage Mme. Vanderveer-Green was a well-known concert and church choir singer in Brooklyn. When she went to London her talent was immediately recognized,

and through her enterprising agent, Mr. Daniel Mayer, she has been exceptionally fortunate, and indeed in coming back to America in November she must refuse many concert and oratorio engagements abroad. Among her dates in the United States already booked there is The Messiah at Carnegie Hall at Christmas and a number of oratorios besides.

Previous to leaving, Mme. Vanderveer-Green will make a tour through Scotland and Wales, and sings on a tour of ten concerts in Germany with Lorieberg, opening in Hanover in October.

The style of Mme. Vanderveer-Green will particularly commend itself to American musical audiences because of its breadth and the intelligent and artistic guidance to which it is subject. Musical intelligence enforced by a musical temperament and controlled by an artistic equipoise constitutes Mme. Vanderveer-Green's effectiveness, but added to this is a remarkable vocal instrument, the quality of which will prove enormously attractive in American musical circles.

### Vaulting Musical Ambition.

DOUBTLESS this is better than that indolent sort which produces little or nothing, though the vaulter have nothing to say and says it nothing. Unpardonable sin is it for genius to do nothing; doubly so, for it curses him who could and licenses him who could not. Fate seems jealous of genius; seems readier to help it to do nothing than something; seems friendlier to non-genius; jealous enough to kill a Mozart, starve a Wagner, while coddling some nobody with fat place and purse, and the admiration of his fellow nobodies. Alas! even genius must vault or die; but vaulting genius is one thing and vaulting ambition another, *e. g.*, Beethoven and Albrechtsberger. Note this list of Albrechtsberger's works:

Masses, twenty-six; Graduale, forty-three; Offertories, thirty-four; Vespers, five; Litanies, four; Psalms, four; Te Deum, four; Motets, &c., seventy-four; String Quartets, seventeen; String Quintets, nine; String Sextets, two; Serenades, &c., forty-one; Concertos, six; Symphonies, four. Total, 273.

Besides this authorized list there are seventeen masses, &c., extant. Where is the present seer or hearer of any of these works? Albrechtsberger was something more than a mere vaulter—he was Beethoven's teacher. Hats off to him for that! Albrechtsberger was, as a composer, an industrious vaulter. His present reward is the undisturbed repose of his hundreds of scores in the vaults of Prince Nicolaus von Esterhazy-Galantha, where they may serve for numberless centuries to come, to—as the French say—encourage other vaulters, who can and will be, as was he, vaulters in a double sense. Hats on to him and them as composers, with a sigh of regret at the thought of the attendant waste of pens, ink, paper, time.

Hats off to Albrechtsberger as a theorist and for his method of harmony and composition, and kindly forbearance for his vaulting ambition, so empty of musical results either from his career or the careers of his fifteen children.

Doubtless he was the better teacher of Beethoven, Hummel, Moscheles and others, because of this personal vanity and its sequent patronage of their modest efforts to produce works worthy of the notice of so great a composer as he. If our American Albrechtsbergers will but give us such pupils as his they may vault till all our subterranean vacancies groan from the resultant cramming and the cramming vaulters smile complacently upon us from their high stools of self satisfaction. With a Beethoven and his works we can see without envy a vaulting Albrechtsberger, and not see or hear—Allah be thanked!—his works, giving him and them ungrudgingly our unqualified benediction.

C. CROZAT CONVERSE.

A Kentucky Violin.—I came across a violin to-day owned by a young man from one of the mountain counties, who bought it from a tramp a number of years ago, and, not being posted on violinology, I would like to ask about it. It has now a new keyboard and keys, the old keyboard being so worn that the strings could not be pressed down square enough to make a clear note. The old board is however, preserved. It bears the name Maggini. Inside the violin, on a slip of paper, is the inscription "Giovanni Paolo Maggini, Brescia, 1663," the s being the old style s. The violin measures 23 inches in total length, 14½ in the body, 6½ in width at top of body, 8½ at bottom, and is 1½ inches deep. The wood is of some beautiful twisted variety of a rich light brown, almost yellow in places, and the tone of the instrument is peculiarly soft and sweet. It has never been seen by an expert in violins, and what we want to know is, have we discovered a genuine Maggini? If it is genuine, how did the tramp get it and carry it away up into the mountains? I might also add that the slip with the name on it is printed with the date only half done and the blank filled in (63) with a pen. Was it the custom 200 years ago to print dates thus? Isn't that a more modern custom? Or could some later dealer have put this tag in to distinguish it from Maggini's of other dates? Didn't Maggini quit violin making in 1690? Can anybody give us some light?

W. J. L., in the Sun.

WINCHESTER, Ky., September 12.



## Januschowsky and Neuendorff.

THAT interesting artistic couple, Georgine Januschowsky and her husband, Adolph Neuendorff, are the chief figures in the two Wagnerian festival concerts at Madison Square Garden, the first of which was given last Sunday night. The second will be given next Sunday night. A glance at the careers of these two artists is interesting and gives the following:

Adolph Neuendorff was born at Hamburg June 13, 1843. He came to New York in 1855, where he studied violin with George Matzka, and piano with Dr. Gustav Schilling. In 1859 he made his first appearance as a pianist in a concert at Dodworth Hall. In 1860 he accompanied his father to Brazil, traveling through nearly every part of that country fiddle in hand.

In 1863 he returned to New York as orchestral player, and in 1863 became musical director of the German theatre in Milwaukee, again returning to New York in 1864, where he studied under Carl Anschütz and was trained to become a chorus master and operatic conductor. In the fall of this year Neuendorff became conductor of the then permanently established German Opera, continuing until 1867. From 1867 to 1871 he was musical director and conductor of the Stadt Theatre, of New York, during which time he made the first production of Lohengrin in this country.

In the fall of this year he brought the tenor Wachtel to the United States, and in 1872 conducted opera at the Academy of Music when Parepa-Rosa, Adelaide Phillips, Wachtel and Santley sang together. From 1872 to 1874 he managed the German theatre in New York, again bringing Wachtel over in 1875, and introducing Mme. Eugénie Pappenheim to New York. In 1876 he conducted the Beethoven festival performances at the Academy of Music, and then went to the first Wagner festival at Bayreuth as correspondent of the New York Staats Zeitung. In 1877 he was musical director and conductor of the Wagner festival in New York, producing the Walküre for the first time. In 1878 Neuendorff was elected conductor of the New York Philharmonic Society, and in 1880 he conducted the Materna concerts. From 1884 to 1889 he carried on successfully music hall popular and promenade concerts in Boston. In 1886 he conducted the concerts at the Central Park Garden in New York, and also the concerts of the boy pianist Hofmann. From 1889 to 1891 he was conductor of the Juch English Opera Company, traveling through the United States and Mexico and creating a Wagner craze in the city of Mexico. In 1891 he went on a starring tour with his wife to Europe, returning to New York in 1892 for a season of English grand opera at the opening of the Manhattan Opera House. From 1893 to 1895 he was in Vienna, where his wife was prima donna at the Imperial Opera House.

As a composer Neuendorff has written a number of works, among which the most prominent are two symphonies, several overtures and cantatas, five operas and a great many songs and quartets for male and female voices.

Of all the great actresses and singers before the public certainly no one has had more experience and routine than Januschowsky. For a number of years this artist has been before the public, and, like Materna, graduated into grand opera from opéra comique.

Every step of her artistic career has been fraught with some sort of difficulty, which was overcome by dint of inherent genius and sheer hard work. She herself says: "I am above all things painstaking."

This is the modest admission of an artist who has sung the leading soubrette rôles of forty-eight comic operas, fourteen rôles in opéra comique and thirty-two grand opera parts.

The following is from the *Neue Musik Zeitung*, of Vienna:

"Among the prime donne of the present day Mme. Georgine von Januschowsky, the leading singer of the Vienna Opera House, holds the first place. She came one day to Vienna unheralded and without the noisy advance trumpet sounds of the mere advertiser, and sang the rôle of *Leonore* in Beethoven's *Fidelio*, and she was victorious. Her full, rich voice, the superb histrionic finish and the

intensity of her feeling captured the public of Vienna, to whom she was practically a stranger as a grand opera singer."

Briefly, then, she is the daughter of an Austrian officer, George Ohm von Januschowsky, Ritter von Wischerod. At the age of sixteen Georgine made her first appearance as an actress, but owing to her pretty voice was allowed to sing the small rôles in the operettas that were then produced at Siegmaringen, in which place she was first engaged. Her rise was very rapid. She filled short engagements at Stuttgart, Freiburg and Gratz. In 1877, hardly two years after her début, she was engaged at the Theater an der Wien as a substitute for Marie Geistinger. From 1879 to 1880 she was the star soubrette at Leipzig, and in the fall came to America to join the Germania Theatre company.

Her career in America is well known. It was during her stay in New York and Boston that Mme. Januschowsky developed her splendid voice. In 1892 Januschowsky returned to Europe and played "Gast" or star engagements at Mannheim and Wiesbaden. In 1893 the artist returned to Vienna on a visit, and while there was induced to accept a star engagement, and was immediately secured as the dramatic prima donna of the first opera house in Europe where German opera is given. Dr. Hans Richter declared her to be the cleverest and most dependable artist that had ever sung under his direction. Under Richter she first sang the great Wagnerian rôles, and she immediately became the favorite. She succeeded Materna and Schläger. While in Vienna under the two great directors, Richter and Jahn, Januschowsky successfully sang the rôles of *Brünnhilde* (Siegfried), *Brünnhilde* (Walküre), *Brünnhilde* (Götterdämmerung), *Elisabeth* (Tannhäuser), *Elsa* and *Ortrud* (Lohengrin), *Senta* (Flying Dutchman), *Adrianna* (Rienzi), *Leonore* (Fidelio), *Donna Anna* (Don Juan), *Aida* (Aida), *Selika* (L'Africaine), *Valentine* (The Huguenots), *Iphigenia* (Iphigenia in Aulis), *Marguerite* (Faust), *Rebecca* (Templer und Jüdin), *Santuzza* (Cavalleria Rusticana), &c. She has sung all these rôles in German, and this winter will sing not alone in that tongue, but will also sing in Italian and French. If it were necessary she could sing them in English equally as well.

## The Grave of Jenny Lind.

IT has been stated that the grave on Malvern Hills, in England, of Jenny Lind Goldschmidt, the Swedish Nightingale, has been sadly neglected, and is not even marked by the simplest slab. This is not true. A handsome and costly monument in the shape of a cross tells the passer-by that there rests the body of that noble woman, renowned not only as the most wonderful songstress of her day, but for her almost unparalleled generosity and saintly character. It is stated that her husband, long after her decease, was in the habit of visiting her grave daily and strewing upon it the most beautiful flowers. He was a most devoted and loving husband, and her last days were made happy and sweet by his kind attentions.

Mr. P. T. Barnum, her American agent, in a visit to England some years before his death, called upon the Goldschmidt family and saw the daughter and granddaughter. In the house were a number of fine portraits and marble busts of the Swedish Nightingale. She was much beloved, not only by her own family friends, but by multitudes who had been the grateful recipients of her many charities. Her very last days were spent in singing for indigent clergymen. It is recorded of Mr. Barnum that he could make her cry any time by repeating to her a story of poverty, and that she always "backed her tears with a purseful of money." Jenny Lind had a world-wide reputation as a songstress, but without this she would have been honored and almost adored as a great-hearted, benevolent woman, and, as some one has said, would have "been known and loved if she had never sung a note."—*Boston Transcript*.

**Romeldi.**—Mme. Romeldi, who has made a success with the Carl Rosa Opera Company in Ireland and England, may accept an offer from Vienna which has been made to her within a few weeks.

## Beauty in Music.

"MUST it be then only with our poets that we insist that they shall either create for us the image of a noble morality, or among us create none? Or shall we not also keep guard over all other workers for the people, and forbid them to make what is ill customed and unrestrained and ungente, and without order or shape, either in likenesses of living things or in buildings, or in any other thing whatsoever that is made for the people? And shall we not rather seek for workers who can track the inner nature of all that may be sweetly schemed, so that the young men, as living in a wholesome place, may be profited by everything that in work fairly wrought may touch them through hearing or sight, as if it were a breeze bringing health to them from places strong for life?"

This is Mr. Ruskin's translation of a passage in Plato's Republic, and I have put it where it stands partly for the impressiveness of a voice uttering eternal truth out of the far distant past, but in greater part for the sake of the truth itself, which is as vital at the present moment as when the antique sage penned his thoughts, and no less applicable to forms of effort developed since his time than to the labors in which his contemporaries engaged. With the same text purpose I now give an extract from our modern teacher's inaugural Oxford lecture, 1870:

"Now the first necessity for the doing of any great work in ideal art is the looking upon all foulness with horror, as a contemptible though dreadful enemy. You may easily understand what I mean by comparing the feelings with which Dante regards any form of obscenity or base jest with the temper in which the same things are regarded by Shakespeare. And this strange, earthly instinct of ours, coupled as it is in our good men with great simplicity and common sense, renders them shrewd and perfect observers and delineators of actual nature, low or high, but precludes them from that speciality of art which we properly call sublime. If ever we try anything in the manner of Michael Angelo or of Dante, we catch a fall, even in literature, as Milton in the battle of the angels, spoiled from Hesiod; while in art every attempt in this style has hitherto been the sign either of the presumptuous egotism of persons who have never really learned to be workmen, or it has been connected with very tragic forms of the contemplation of death—it has always been partly insane and never once wholly successful."

I have now evoked from the ancient philosopher the counsel that all work should be orderly, restrained, shapely, the image of a noble morality; and I have caused the greatest art critic of the time now present to express on this page his horror of whatever is foul and degrading; also to open for us the great question of limitations, dullness of vision as to which has caused so many disasters in art, and not least in the art of music.

Here it may be pointed out as a matter of interest to Englishmen that the extract from Ruskin belongs to a passage designed to show the existence of a very important disability in our British race. The lecturer contends that among our "quite essential" characteristics is a "delight in the forms of burlesque which are connected in some degree with the foulness in evil," and he puts forward Chaucer—that example of a true English mind in the best possible temper—as a case in point, adding that "the power of listening to and enjoying the jesting of entirely gross persons, whatever the feeling may be which permits it, afterward degenerates into forms of humor which render some of quite the greatest, wisest and most moral of English writers now almost useless for our youth." This is not a subject for present discussion, but, nevertheless, one which belongs to the more general question of limitations, afterward touched upon in the present paper.

The main points before us are these: First (with Plato), all works should be beautiful. Second (with Ruskin), all workers should avoid whatever is inconsistent with beauty. It may be objected that these propositions mean the same, but more acute readers will see that, though they touch each other, they are not in every respect each other's equivalent.

All musical work should be beautiful—that is to say,

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regular in form (which by no means implies formality), restrained in expression, within the limits imposed by the general law of art, pleasing alike to ear and mind and elevating in tendency. My definition substantially agrees with that involved in a passage from Bishop Beveridge: "It (music) calls in my spirits, composes my thoughts, delights my ear, recreates my mind, and so not only fits me for after business, but fills my heart at the present with pure and useful thoughts, so that when the music sounds the sweetest in my ears truth commonly flows the clearest into my mind. And hence it is that I find my soul is become more harmonious by being accustomed so much to harmony, and so averse to all manners of discord that the least jarring sounds, either in notes or words, seem very harsh and unpleasant to me." There will hardly be dissent from the foregoing as regards the highest form of music—that which we know as "pure" or abstract. Composers have no excuse for any kind or degree of ugliness—to use a comprehensive and convenient word—in this exalted branch of their art, because nothing can be considered as even an approximately adequate temptation thereto. That some have perpetrated ugliness under these conditions is a melancholy fact, involving in many cases the shame properly belonging to those who are gratuitously offensive and sin against light. Among them may be counted the men by whom eccentricity is cultivated as a means of attracting attention, and who throw themselves into mock convulsions to pass, if haply they may, as oracles. I am convinced against my will that the number of such offenders is increasing, not perhaps in regard to "pure" orchestral music, which now is seldom written at all, but certainly with reference to concerted instrumental works for the chamber, where, instead of the clearness, charm and refinement of the classical masters, we are often called upon to suffer turgidity, coarseness and that form of vulgarity which, as when a vulgar man essays to speak, consists in extravagant emphasis, redundant utterance and obscurity of sense. As a rule this kind of work utterly fails. There appears to be something in the atmosphere of chamber music which will have none of such things, except as a passing and soon to be forgotten experience. Why, then, do composers go on with it? For the reason, as it appears to me, that able to do nothing better they must do that or nothing at all—a dreadful alternative, not for a moment to be contemplated. Doubtless we should have plenty of new chamber works emulous of the beauty of the great masters if the mind and hand of the present day composer were as full of knowledge and skill as theirs. But alas! he is generally built upon a foundation other than that which gave stability and power to his predecessors. He shares the hurry of his age. He reaches forward to the things which are before—very much before—and, like Bunyan's *Ignorance*, finds, after dodging the dangers of pilgrimage, that there is a way to Inferno at the very gate of Paradise. He will not stay to equip himself for his task—to become possessed of every technical resource to acquire the cunning hand and the subtle sense which distinguish a master. By no such person can a great thing be done, though he may produce works acceptable to a public as imperfectly qualified to judge as he to create. "All inferior artists," says a writer before quoted, "are continually trying to escape from the necessity of sound work, and either indulging themselves in their delights in subject or pluming themselves on their noble motives for attempting what they cannot perform (and observe, by the way, that a great deal of what is mistaken for conscientious motive is nothing but a very pestilent, because very subtle, condition of vanity), whereas the great men always understand at once that the first morality of a painter, as of everybody else, is to know his business; and so earnest are they in this that many whose lives you would think by the results of their work had been passed in strong emotion have, in reality, subdued themselves—though capable of the very strongest passions—into a calm as absolute as that of a deeply sheltered mountain lake, which reflects every agitation of the clouds in the sky and every

change of the shadows on the hills, but is itself motionless." Only from such men can beautiful work proceed, for artistic beauty implies in its creator the severest study and self discipline united to infinite patience and painstaking, or else it indicates nothing less than the divine endowment of genius, which now might be invoked in the words of William Blake:

How have you left the ancient love  
The bards of old enjoyed in you!  
The languid strings do scarcely move;  
The sound is forced, the notes are few.

Leaving genius out of the question, how many of the qualities of beauty do we see in the "pure" music of to-day? How often, on the other hand, do we note slovenly craftsmanship, bombastic manners, and efforts to make up for poverty of thought and skill by plentiful utterance? This is the penalty paid in a department of music which, more than any other, exacts good workmanship for lack of patience and sincerity, and for the existence of haste and vanity.

Because of the remarks foregoing, and the stress they lay upon knowledge and skill, I must not be assumed to reckon those qualities as sufficient in themselves for the creation of high forms of musical beauty. But I do contend that there cannot be musical beauty without them, and I hold that even poverty of thought is atoned for in no small measure by correctness and grace of expression. Whether this combination is better or worse than wealth of idea and uncouthness of utterance is a nice point which may not now be discussed. In any case, and speaking entirely for myself, I want no music that does not prove its creator to have been striving after, and faithful to, the first principles of beauty, which also are the first principles of art.

Coming to the question of applied music—"program music"—it is evident that the conditions upon which the observations above made have been based do not altogether exist. In the case of "pure" music there is no possible excuse for sacrifice of beauty, since the composer is absolutely free; but when a "program" has to be illustrated, circumstances are conceivable in which beauty necessarily gives way to fidelity. Modern composers know those circumstances well, and with the consequences of their knowledge we are, in certain cases, unpleasantly familiar. I may be allowed to put forward Saint-Saëns' grotesque "Danse Macabre" as an example. The illustration of such a subject as that chosen by the French master does not call for beauty, but rather for its opposite, and it must be said that the composer remained faithful to the conditions under which he elected to place himself. At this point a serious question arises—namely, whether an artist is justified in assuming obligations which compel him to ignore the essential principles and the *raison d'être* of his art. If the right answer be a negative, then every bit of unbeautiful music stands condemned.

In discussing this part of the subject it may be well, first of all, to look at the necessities out of which unbeautiful music arises, in the circumstances above pointed out. One such is often found in the inability of the art to produce the effects desired. The faculties of music, boundless in their own proper sphere, are limited elsewhere. Their directly imitative power is small, while in suggestion they are so vague that occasions are few in which two unaided minds would agree as to the nature of the thing suggested. This vagueness tempts composers to measures hardly to be contemplated were the descriptive and pictorial language at their command more definite.

Hence we find music put to the strangest and most impossible tasks—to purposes, also, with which, in its nature, it can have nothing whatever to do. An example may be taken from Wagner's *Siegfried*. The composer of that work was within the directly imitative means of his art when writing the bird music, as was Beethoven in a famous (and regrettable) passage of the *Pastoral* Symphony. But Wagner went altogether outside of music, and beyond the domain of art, in the dreadful noises which precede and attend upon the appearance of Fafner the Worm. We can-

not recognize those noises as imitative, because none of us has ever heard a Worm, and art of any kind, even of the lowest, they certainly are not. In this case, the composer was tempted, not to realism, because there are no dragons and, consequently, no dragonian sounds, but into an uncouth fancy, with results which might—though it seems they do not—upset the portentous gravity and discompose the simple faith even of a Wagnerian audience. In all such cases—and there are not a few—music is abused; that is to say, put to work for which it is unfitted and with which its qualities are incompatible. This is pitiful. When *Miranda* saw *Ferdinand* carrying logs she offered to bear them herself, and added:

It would become me  
As well as it does you; and I should do it  
With much more ease, for my good will is to it  
And yours it is against.

So, were the thing possible, would some of us do for fair and gentle music the dirty work to which she is not seldom put.

There is, as already indicated, a second category of tasks, to be repudiated, not as lying beyond the bounds within which music can operate, but as tending to artistic degradation by unsuitability of subject. These are found in all the arts, and, as they exist in painting, have more than once kindled the Ruskinian fire, or fanned it into fierce and consuming flame. Noticing the alliance of realistic art and religion, the great critic protests that, in its lowest branches, art addresses itself to "the mere thirst for sensation of horror which characterizes the uneducated orders of partially civilized countries." He goes on: "The same morbid instinct has also affected the minds of many among the more imaginative and powerful artists with a feverish gloom which distorts their finest work." The teacher would have his great and beautiful art come away from contemplation of agony, from the smell of the charnel house and the reek of the shambles. "The wretched in death," he exclaims, "you have always with you. Yes, and the brave and good in life you have always. \* \* \* And you will find, if you look into history with this clue, that one of quite the chief reasons for the continual misery of mankind is that they are always divided in their worship between angels or saints, who are out of their sight and need no help, and proud and evil-minded men, who are too definitely in their sight, and ought not to have their help. And consider how the arts have thus followed the worship of the crowd. You have paintings of saints and angels innumerable; of petty courtiers and contemptible and cruel kings innumerable. Few, how few you have (but these, observe, almost always by great painters) of the best men, or of their actions." I have chosen this pregnant passage from among many others because of its special parallelism with certain modern phenomena in music. That art, as well as painting, suffers from a tendency toward unworthy themes, some low and degrading, others profitless if not harmful, and all lacking in the qualities which promote cheerfulness, refinement and elevating delights. But it is mainly of such subjects as are dealt with by Berlioz in his *Ride to the Abyss* (*La Damnation de Faust*) and certain parts of the *Symphonie Fantastique*; by Raff in the finale of the *Leonora* Symphony; by Saint-Saëns in the *Danse Macabre*; by Wagner in the *Venusberg* scene of *Tannhäuser*—the morbid, the horrible, the lascivious—it is of these that I would chiefly speak. The application of art to such themes may be due, perhaps, to some primitive and savage instinct, and we have already heard the thirst for sensation of horror described as characterizing the uneducated orders of partially civilized countries. I am much afraid that this peculiar craving is not confined to the crude masses of humanity, and I know that the educated are ready to drink of sensation of horror whenever the cup comes decked by art—and not then only. This is the reverse of real taste, which implies feeling for truth and all that is noble, eyes to see and a heart to love beauty and order wherever and however they present themselves.

How may the present disposition to ally one art with un-

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worthy subjects be accounted for? Is it simply a survival of the primitive man, brought into life and activity by the presence within the realm of music of a half educated crowd, to whom modern facilities have given admission? Or is it a sign of the degeneracy which, if we believe a contemporary writer, is spreading and deepening all around us? Or, again, is it fostered by an age of mediocrity—an age in which no great creative genius moves, like the quickening spirit of old, over the face of stagnation. Everything which ceases to advance begins to go back, though it seems to stand still. Immobility is the parent of corruption.

Day after day, day after day,  
We stuck, nor breath nor motion,  
As idle as a painted ship  
Upon a painted ocean.

\*\*\*\*  
The very deep did rot: O Christ!  
That ever this should be!  
Yea, slimy things did crawl with legs  
Upon the slimy sea!

The creatures seen by the poet were not evidence of life, but of death, and when "the good south wind sprang up behind," they found their death in life.

I have touched but a part of my subject and must return to it at a convenient time for the sake of considerations more cheerful, and to some extent reassuring. Meanwhile let thoughtful readers ponder the question what may be done to reinfuse the spirit of beauty into those developments of modern music from which it seems to have departed.—*Joseph Bennett, in the Musical Times.*

**Frankfort.**—The opera *Der Halling*, by Anton Eberhardt, has been accepted at Frankfort.

**Venice.**—A Schola Cantorum has been established at Venice under the management of Maestro Paolo Agostini and Luigi Cristofilo. It will be devoted exclusively to the cultivation of church music.

**Eugen Gura.**—The Munich intendant has come to terms with the baritone E. Gura, whose engagement ends September 30, by which he will appear twelve times each year for three years in his most popular rôles.

**Jassy.**—The conservatory at Jassy is under the direction of Ed. Candella, a pupil of Hubert Ries, of Berlin, and a fellow pupil with Professors Heinrich Urban and Theobald Rehbaum. He has been thirty-four years at the Jassy Conservatory as professor of the violin, and since October, 1893, as director.

**A Score Stolen.**—An *employé* of the Paris Opéra purloined the score of *La Navarraise* and other music, and sold them for a trifling sum. The former was actually found on the barrow of a dilapidated bookseller in a street at the back of Notre Dame. These scores are kept jealously guarded in order to prevent transatlantic piracy. The score and parts of *Carmen* have for many years been numbered, and the publishers, as holders of the copyright, could at any time tell the actual place of deposit of each.

**Walter J. Hall.**—Mr. Walter J. Hall has been at Spa, Belgium, for the last two months, where he met a number of foreign musical celebrities who are spending the season there—some of them well known here. Among them were the cellists Hollman and Gérardy the pianist Wieniawski, the baritones Noté and Martapoura, of the Grand Opéra, of Paris and Mme. Beumer-Lecocq, of the Théâtre de la Monnaie, of Brussels. Before going to Spa Mr. Hall spent some time at Paris, where he met among others Guilmant, Widor, Salomé and Cavaillé-Coll, and at Antwerp he met Galliaerts, organist of the Cathedral Notre Dame, who invited Mr. Hall to play on the new large organ (100 stops) in the cathedral. M. Galliaerts was delighted with Mr. Hall's playing, and presented him with several of his compositions, which Mr. Hall will play at the Brick Church, Fifth Avenue and Thirty-seventh street, New York, during the coming season.

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BRITISH OFFICE OF THE MUSICAL COURIER,  
15 ARGYLL STREET, LONDON, W., September 14, 1895

THE Promenade Concerts continue to be the principal musical event in London. They are attracting large crowds every night, and Mr. Robert Newman, the enterprising manager of Queen's Hall, through whom we have these excellent concerts, is eminently pleased with their success both financially and artistically.

Mr. Newman was wise in his day and generation in electing so competent a conductor as Mr. Henry J. Wood, who, being the centre of activity, is responsible for the artistic success of the concerts.

This success is admitted on all sides, and whether Mr. Wood is wielding the baton or giving a lesson in singing he does it with so much earnestness and intelligence that his efforts have been well rewarded.

There is nothing that calls for special comment this week except a new orchestral suite by a young Australian composer, G. H. Clutsam, which was performed on Wednesday evening. I must congratulate Mr. Clutsam on the vividness of his portrayal of a Carnival Scene. He understands how to write for the different instruments, and in the scenes described as Introduction et Procession, Danse Bohème, Déclaration d'amour, Valse-Tendresse, and Orgie et Finale, drew a picture that needed no explanation of its varying features to make it perfectly clear to musicians and amateurs alike. I understand that Mr. Clutsam has written considerably, other music including a symphony in D minor played at Covent Garden Promenade Concerts in 1890, quartets, piano pieces, songs, and a light opera.

Monday night was devoted to Wagner, Tuesday to Gounod, Thursday to Sullivan and last night to Beethoven. The coming week will also be devoted to certain composers.

In order that the whole of the company engaged in An Artist's Model may have a holiday, Mr. George Edwardes has withdrawn this successful musical piece for a fortnight. In the meantime preparations will be made for a "second edition," to be produced at Daly's Theatre about the 23d inst. The performers will again include Miss Letty Lind, Miss Marie Tempest and Mr. Hayden Coffin. On the first night of the "second edition" Mr. George Edwardes will present each member of the audience with an ornamental copy of the vocal score.

All who love hymns—meaning thereby the whole English speaking world—will regret to hear that Mrs. Alexander, wife of the Bishop of Derry, the authoress of *There is a Green Hill Far Away*, and many other universally used sacred lyrics, is dangerously ill at the palace, London-derry.

M. Paul Mahlendorff, the composer whose piano music and songs have become so popular here, has been having

several of his orchestral selections played in Germany and Austria with conspicuous success.

During the severe thunder storm on the night of the 6th inst. one of the chimney shafts at Messrs. Broadwood's factory in Westminster was struck by lightning.

Mr. Robert Newman announces his coming series of Sunday afternoon grand orchestral concerts to begin on October 6. An orchestra of seventy performers under the conductorship of Signor Randegger will continue the most successful programs given before the season closed last June. Eminent vocalists and instrumental soloists will give variety to the concerts.

The London County Council has given the people good open air music by a large band which has played in the different parks during the summer months. Last Sunday was the last day of their season, and the general appreciation was so apparent that this form of amusement will be increased next year.

Miss Fatina Diard, of St. Louis, is in town for a few days, looking after an engagement here with an opera company.

Mr. Avon Saxon, who made such a successful trip to the Cape last season, is going out again on the 28th inst. with a company, including his wife, Miss Virginie Cheron, known as the Patti of South Africa; Miss Agnes Martyn-Hart, a contralto; Mr. Anton Strelizki, pianist; Signor Rotondo, violoncellist.

#### A NEW COMIC OPERA.

The Lyric, where this form of opera has flourished in the past, is to be the scene on October 31 of the first production of a new comic opera, written and composed by Mr. Adair Fitz-Gerald and Signor Emilio Pizzi. I have spoken before of the work, and believe it is one of the very best comic operas that have been brought before the public in years.

The libretto is sparkling with humor and is certainly "up to date," while the music catches the spirit of the words so completely that I believe the opera will become very popular. People who like good, bright, wholesome entertainment will surely find it here.

Mr. Hugh Moss has charge of putting the opera on the stage, and Mr. Arthur Godfrey, who seems to come from a family of conductors, will wield the baton. A good orchestra of thirty-three players will be engaged and an efficient chorus of forty-eight singers has been selected; these, with supers and dancers, will bring the number on the stage to over 100.

The list of artists already engaged or with whom engagements are pending are: Miss Kate Drew, the leading soprano, who was with the Carl Rosa Opera Company; the Misses Hilda and Mabel Moody, sisters of Mme. Fanny Moody; Mr. Charles Conyers, Mr. Harrison Brockbank, Mr. Dallas, Mr. F. H. Celli (of Carl Rosa and Royal Italian Opera) and Mr. Frank Wyatt.

#### CRYSTAL PALACE.

The fortieth season of the Crystal Palace concerts opens on October 12, and the programs drawn up by Mr. August Manns are very interesting. On the first day J. F. Barnett's orchestral pieces, *Love Song* and *In the Olden Style*, will be given, and M. Rivarde will play Wieniawski's second violin concerto. On October 19 there will be a special commemoration of the fortieth anniversary, when, with the exception of Walford Davies' new symphony in D, *Striving, Yearning, Fulfillment, Life*, the program will be composed exclusively of the works of those who have had their first hearing at the Crystal Palace. Dr. Hubert Parry's piano concerto, produced in 1880, Sir Arthur Sullivan's *Tempest* music, and works by Mr. Cowen and Mr. McCunn will be included.

On October 24 Mr. Edward German's suite for the Leeds Festival will be performed; November 2, St. Cecilia, (Coudery); November 9, Swan and the Skylark, (Goring Thomas); November 16, Tchaikowsky's fourth symphony; November 23, d'Albert's piano concerto; December 14, a Beethoven program. The vocalists will include Mesdames Fillunger, Janson, Brony, Allerton, De Boufflers, Henson, Salter, Scott and Dews; Messrs. Lloyd, Black and Sant-

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ley, and among the instrumentalists, Mesdames Kleeberg, Roger-Miclos, and Ethel Barnes; Messrs. Dawson, Siloti, Wessley and Popper, and after Christmas Herr Burmester and Dr. Joachim.

## LEEDS FESTIVAL.

At a meeting held on Tuesday by the executive of the Leeds Musical Festival, followed by a general meeting to consider the final arrangements, everything was found to be progressing favorably. Owing to the space occupied by each seat in the gallery being slightly increased, the total number of seats is proportionately decreased, and hence the total income, if all the seats are sold, will not reach that of previous occasions.

The Prince of Wales has accepted the office of president, tendered him through the mayor (Alderman Gilston), who presided at the above meetings.

## CARDIFF FESTIVAL.

The second Cardiff Triennial Festival will be the chief musical event of next week. Sir Joseph Barnby has during the past fortnight been in Cardiff completing the preparations for the festival, and on Monday and Tuesday next the final full rehearsals will be held. The programs this year promise to be made additionally interesting by the production of novelties. The Psalm of Life, by Mr. David Jenkins, a professor at the University College of Wales, Aberystwith, has been composed expressly for the festival. Professor Villiers Stanford will contribute a new cantata, The Bard; M. Tinel his oratorio, St. Francis, and Sir Arthur Sullivan the revised version of The Light of the World.

The bookings have been most satisfactory, and the success of the festival is guaranteed in every way. Certainly this young musical giant is showing wonderful vigor and is bound to make a record.

## GLOUCESTER FESTIVAL.

The meeting of the Three Choirs this year at Gloucester on September 10, 11, 12 and 13 is the 172d since 1723, and there is more than ordinary interest attaching to it for many reasons. Three years ago the experiment was tried of making the festival, if not entirely a Three Choirs Festival, at any rate a festival of the Western counties. That is to say, that instead of supplementing the voices drawn from Worcester, Hereford and Gloucester with a contingent from Leeds, as is the custom at the Hereford and Worcester meetings, the authorities very wisely decided to make the festival more self-contained, and sought outside help from neighboring societies at Bristol, Cheltenham and Tewkesbury.

The step was a decidedly good one, and I am confident that this year it will be more thoroughly justified than in 1892. Again, the changes in the condition of stewardship, as I remarked in your last issue, have been such that in 1895 there are 204 stewards, whereas in 1892 there were but 161.

For the sake of those readers of THE MUSICAL COURIER who do not understand the working of these festivals it may be convenient to say that the organists of the cathedrals act in turn as conductor, each officiating at his own cathedral, while the other two do duty at the organ and piano at the performances in the Cathedral and Shire Hall.

This year Mr. C. Lee Williams is conductor, while Mr. George Sinclair and Mr. Hugh Blair take their places at the organ—Mr. Blair owing to the lamented death of Dr. Done, of Worcester, whose presence is sadly missed, as also is the familiar face of Mr. Carrodus.

The chorus consists of seventy-two sopranos, forty-nine contraltos, thirteen contra tenors, sixty-four tenors and sixty-six basses, giving a total of 264. At Hereford in 1894 the chorus numbered 227, with Leeds voices included, so it will be seen from this that there is no lack of home voices.

Space will not permit of a detailed account of each performance. The works given have been the Elijah, Mozart's Requiem, Beethoven Symphony No. 1, Purcell's Te Deum, Schumann's D minor Symphony, No. 4, Dr.

Hubert Parry's King Saul, Edward German's Marche Solennelle and Tarantella, Beethoven's Mass in C, The Hymn of Praise, &c.

In The Messiah the novelties were many. Miss Elliott's Fantasia for piano and orchestra was the first of these. The Fantasia opens with a Grieg-like theme of four bars, given out by violas and 'celli. The theme contains the germ of the allegro into which the adagio passes. Here it is led off by piano, and later on the subject is taken up by wood wind, the piano having an arpeggio accompaniment. After a little development the theme is given out very effectively by full orchestra, and we get into A flat by a succession of piano shakes, and then, changing the key, a scherzo-like subject presents itself. The middle section, which comes next, is laid out somewhat in the form of a slow movement, and at its conclusion the original subject is resumed, the whole work ending in the major key.

It is very cleverly written, and, though somewhat reminiscent of Schumann at times, is decidedly the best piece of work Miss Elliott has done. The piano part was finely played by Miss Sibyl Palliser, a pupil of Mr. Oscar Beringer. Mr. Williams conducted.

The second novelty of the festival was Mr. Cowan's cantata, The Transfiguration, it being preceded by Brahms' Song of Destiny. It is a powerfully written work, and one in which a singular beauty in the scoring is noticeable from first to last.

The cantata opens with a mysterious passage for 'cellos and basses, the prelude very appropriately leading up to the first chorus Thy Painful Steps, O Saviour, which is interrupted by strange but nevertheless effective unison passages for the soloists, the whole number concluding with passages of great dramatic power.

No. 2, a recitative for contralto, leads to an orchestral picture of The Transfiguration, a very lovely piece of work indeed, but one which can scarcely be said to be true to the subject, nor does it escape being somewhat stagey at times.

The interlude passes into the chorus, King Majestic, Vision Glorious, which is again very powerful writing. One of the gems of the work is the tenor solo, Who Would Not Fear Thee, which it is needless to say received faultless treatment from Mr. Edward Lloyd.

Another beautiful solo is that for soprano, Lord Jesus, Open Thou Our Eyes, sung by Madame Medora Henson. The solo work for contralto and baritone is very slight, but was very effectively sung by Miss Hilda Wilson and Mr. David Bispham. Of the remaining choruses, especially good were O Jesus, None But Thee (in the form of a hymn), and the last chorus, Unto Him Which Was and Is to Come, in which all the orchestral resources, together with a very liberal use of the organ, contribute in producing an effect often overwhelming.

To sum up, The Transfiguration is a powerful work, and a work instinct with dramatic power of the highest order, but whether it is exactly designed to fulfill the conditions of a church cantata is perhaps doubtful.

Dr. Lloyd's concerto, which was written especially for this festival, opens with a spirited allegro of a somewhat elegiac nature, which contains most beautiful music. The allegro abounds in delightfully fresh contrasts between organ and orchestra, the organ at other times entering into many new and beautiful combinations with the orchestra. The middle movement in C might almost be described as a piece of program music. Opening with a charming theme for organ, much in the style of a reverie, one hears pianissimo echoes from the strings as the organ ceases. After a little play between organ and orchestra in this way, the subject reappears with beautiful effect in the chorus, the organ supplying a delicate accompaniment. By and by it ceases, and we hear the old Gloucester chime (Dr. Malchair's), which is repeated to a very weird humming of the strings, suggestive of spirits hovering around.

Then a delightful return is made to the original theme by the organ, which, while working up in one long crescendo to a sustained fortissimo, dies away again, and

as the movement closes we hear the chimes once more. It is a most beautiful piece of writing. The concerto ends with a very spirited finale allegro.

Mr. Williams' A Dedication is a delightful little work (its length is thirty minutes), and, being scored for small orchestra and organ, is eminently accessible to choral societies or for church purposes. The words, which have the advantage of being drawn from the Holy Scriptures, seem suitable for almost all church uses. Mr. Williams at all times writes most effectively; he has also a happy knack of producing great effects with small means, which the average choral society is keen to appreciate.

The cantata demands but one solo voice, a bass. Mr. Watkin-Mills sustained the part, while the composer conducted the work. It was followed by the delightfully old world Lamentatio Davidi (Schütz), for baritone, four trombones and organ.

An account of the closing works of the festival will be given next week. The solo artists have been Mme. Albani, Miss Hilda Wilson, Mr. Edward Lloyd, Mr. Andrew Black, Miss Anna Williams, Miss Jessie King, Mr. Ben Davies, Mr. Watkin-Mills, Mr. David Bispham and Mme. Medora Henson.

FRANK V. ATWATER.

**Genoa.**—The first performance of a new operetta, Festa dei Servitori, by Maestro Lansini, was a success.

**Struensee.**—The Théâtre Français intends to produce a version of Beer's drama, Struensee, with Meyerbeer's music.

**Puccini.**—The composer Puccini, having finished his Vie de Bohème, will commence the score of Tosca, as he has resolved not to write the music for La Lupa.

**Dayas.**—The pianist and composer Dayas, who has lived for some years in Wiesbaden, has been appointed teacher of the piano at the Cologne Conservatory.

**A New Paper.**—The interests of mandolin players are to be catered to by a new journal, *Die Mandoline*, of which the first number was published at Munich on August 15.

**Halir.**—Professor Halir has taken the place of Professor Kruse in the Joachim Quartet for the Meiningen Music Festival. Herr Kruse is detained at Melbourne, Australia, by the illness of his father.

**Krzyzanowski.**—Frau Ida Döxat-Krzyzanowski, who was so successful as *Isolde* at a late performance of Tristan and Isolde at Munich, has been engaged for the London Wagner concerts in November.

**Venturelli.**—The death of Vincenzo Venturelli on August 22 is announced from his native town of Mantua. He wrote several operas and some excellent chamber music, and was on the staff of Ricordi's *Gazzetta Musicale*.

**Wagner Performances.**—Cosima Wagner and Intendant Possart, of Munich, have come to an arrangement for next year by which the latter can produce all Wagner operas not given at Bayreuth—that is, all except the Nibelungen Ring and Parsifal.

**Munich.**—After the termination of the Wagner cyclis at Munich the French visitors gave a dinner to Intendant Possart. Among the French celebrities present were Maurel, Colonne, Roger, of the *Figaro*; Millié, of the *Revue Illustrée*, and Carrand, of the *Journal des Débats*.

**Renner.**—Joseph Renner, director of the Renner Conservatory at Ratisbon, died September 12. He was also director of a local society for quartet and madrigals, in which he brought forward German madrigals of the sixteenth century. He composed many religious works of value. He was born in 1832.

**Madrid.**—At the Prince Alphonso Theatre, Madrid, a piece, El Testarudo, music by Brull and Estelles, was lately given. Other musical productions announced are a zarzuela, Carabancel, by Espinosa, at Las Maravillas, and at the Apolo two important works, Agua, Aquardiente y Azucarillos by F. Chueca, and Se hierra en frio, by Tomaso Breton.

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## Miss Ella Russell.

THE success of this famous artist in Dublin has been so pronounced that this paper takes pleasure in quoting about her impersonation of several characters during the Carl Rosa opera season in the Irish capital:

The feature of the performance was the *Rebecca* of Miss Ella Russell. Anything finer, more artistic than her interpretation of this character one scarcely can conceive. Her singing was the perfection of vocal art, and her acting was instinct with dramatic force and realism. All through she sang with power and refinement. Perhaps the most intensely dramatic portion of her work was in the third scene of the second act. Her singing of Oh, Awful Depth, and the prayer, Lord of Our Chosen Race, which follows, was beyond all praise. In the beginning of the third act, also, where she watches over *Ivanhoe* as he sleeps wounded in the room in Torquilstone, her singing and acting were the very perfection of art.—*Daily Independent*.

Miss Ella Russell as *Rebecca* has added another leaf to her laurels of fame. Throughout she made us feel her position as a hopelessly loving maiden of a race at that time so despised and down-trodden. Vocally she was at her best, and was especially successful in the plaintive prayer of the turret scene, with its appropriately Hebraic tone-coloring. Both in that and in the duet, already alluded to, she rose grandly to the occasion, and her efforts were crowned with success, and met with the enthusiastic appreciation they thoroughly deserved. Of her magnificent dresses it is perhaps not our province to say much, but in humility we may add that they showed an Oriental love for striking color and barbaric splendor.—*Irish Times*.

Miss Ella Russell was the *Elsa*. Her magnificent interpretation of this character adds yet another to her many triumphs. Madame Russell's *Elsa* is a truly beautiful conception. Historically it is nearly perfect; vocally it passes into the high region of the ideal. So exquisitely is the music sung that we forget the artist and behold the real *Elsa* passing through her trial, her despair, the joy of triumph, the sweet influence of pity, and the grief of disappointed hopes.—*Daily Independent*.

In Miss Ella Russell we had an *Elsa* as nearly perfect as could be. Her conception of the part is among the finest in her repertoire. Tender, trusting, loving, and in all womanly, this, with a voice of wondrous beauty and purity, gave us an *Elsa* the like of which has never before been presented to a Dublin audience.—*Mail*.

## Music in Vienna.

VIENNA, September 12, 1886.

THE autumn season has just commenced. All the theatres are now opened, with the exception of the Carl Theatre, which is under repair. Tanner, who has undertaken the management in place of Blazel, is having the interior of this theatre entirely renovated, so that the Viennese will hardly recognize the old building. He promises to open with Suppé's posthumous operetta, *The Model*, on October 1 next. During the summer months Tanner intends giving performances with his operatic company in Hamburg, while the Hamburg company are to come here for the same purpose. Tanner's directorial capabilities are too well known to need any comment here, and it is to be hoped the Carl Theatre will thrive once more under his able management.

The Imperial Opera opened on July 31, and nearly a month has been devoted to trial performances of singers' Gastspiele, subject to eventual engagement. Among those accepted is the famous Bohemian bass-buffo singer Hes (pronounced Hesh), which acquisition is a matter for mutual congratulation. Hes has made his name widely celebrated by his most genial interpretation of the buffo parts of Smetana's operas. He is, however, equally good in Mozart's and other classical and modern operas (Don Juan, Lepo-

rello, Gounod's *Faust*, Mephistopheles, &c.). He possesses a fine voice, and his acting is also considered perfect.

Among the novelties promised during the coming season are the operas *Walter von der Vogelweide*, music by Kanders, a critic and composer living in Vienna; *Die verkaufte Braut*, music by Smetana; *Rothkopschen*, music by Boieldieu, with Marie Renard in the principal part; *Das Heimchen am Herde*, by Goldmark; *I Medici*, by Leoncavallo; a ballet, *Amor auf Reisen*, music by Berté, besides other works the names of which have not yet been disclosed.

The Burg Theatre opened on September 1 with a standard performance of Goethe's *Egmont*. In the Theater an der Wien new operettas are promised by Johann Strauss, the "Waltz King," as he is called here, Carl Yeller, Adolph Müller, the conductor at that theatre, Weinberger, and others.

The concert season opens here about a fortnight later than in Berlin, that is to say about the first of November. I hear we are to have an overwhelming number of concerts, as the Bösendorfer Hall is let from November 1 until the middle of April. The programs of the Philharmonic concerts have not yet been published. The concerts of the Society of Friends of Music will be conducted by Richard von Perger, who thus steps into Gericke's place.

Perger has been in Rotterdam for the last three or four years, where he conducted the Philharmonie concerts, besides being director of the Conservatoire.

Among the artists expected to give concerts here next winter is Paderewski, who may be sure of a most enthusiastic welcome. He was not at first received here with so much enthusiasm as was accorded him in America and later in Paris. But now as his genius continues to develop and his great *Ruf* widens, Vienna has her ears pricked and primed for a rare treat from her foster child. Germany, too, who has been rather backward, will soon be forced to recognize him, as she is already giving signs of doing.

Hanslick, the Nestor of musical critics, celebrated his seventieth birthday on the 11th inst. His mental powers are still as fresh and unimpaired as ever. He began his career as a critic in his native town, Prague, fifty years ago. Ten years later he entered the public instruction office and was elected professor of aesthetics and music at the Vienna University, where he remained for thirty years, and from which post he retired a year ago. He has written feuilletons for the *Neue Freie Presse* since the paper was founded in 1864. His most famous work, *Vom Musikalische Schönen*, has been translated into nearly all European languages.

Hanslick's antagonism to Wagner has been very much exaggerated by the disciples of that master; but although he has always criticised Wagner severely when he thought it necessary from his standpoint, he has also often done ample justice to the genius of the great operatic revolutionist, as will be quite clear to every impartial reader of his masterly study on *Tristan und Isolde*. All this and more can better be gathered from a perusal of his *Memoirs*, published a short time ago, a most interesting and delightfully written account of his own life and his personal relations with many celebrated musicians, among whom are Liszt, Berlioz, Braems, Wagner, Jenny Lind, Patti, &c.

Leschetizky is spending the summer at his summer residence, the Villa Picciola, in Rattenbach Ischl, a most dream-like and idyllic spot of beauty. He entertained not long since Nikisch and his wife, Pauer, and Rosenthal, if I remember rightly. He spoke of Pauer as a man of still further promise than he has shown, and bespoke great things of a further development of his genius. But it will be difficult to believe that Pauer will ever be dearer to American hearts than that beloved idol of directors, Nikisch. Leschetizky has never met Damrosch, so he could tell me nothing of his opinions as to the much disputed directorial capabilities of the last named lately famous conductor of the Wagner operas.

Leschetizky's hobby is, as is well known, tone. He dismissed a Polish artist not long since with the single words, "Sie haben keinen Ton." While he is conversant with the three languages, German, French and English, he prefers to speak only in German. A young aspirant went to him a short time ago and when asked if he could speak German replied, "Ein Bischen;" and again replied, when asked if he could speak French, "Ein Bischen." Leschetizky left the room, went to his wife and said: "Bitte schicken ihm fort; er kann mit mir nicht reden."

A large portrait of Leschetizky hangs in his studio at Ischl, under which are subscribed the words:

Keine Kunst ohne Leben,  
Kein Leben ohne Kunst.

Before concluding these notes I must mention a delightful musical entertainment given by the celebrated *Ekepaar*, Mr. and Mrs. Reé, at their summer residence near Vienna, at which I was present. Among other guests were Her Excellency the Countess Fanny Chorisaky-Mittrowsky, Count Julian Pejascerich, General Pichler, Captain (Baron) Ssiramyi-Ötömos, the Countess Zichy, Baroness Kronenfelds, Baron Paul Paumgarten and others.

These artists have often been spoken of with the highest praise in the columns of THE MUSICAL COURIER, which, I may only add, they thoroughly deserve. Their ensemble playing on two pianos is a novelty in the musical world, and has never been equaled, let alone rivalled. One is reminded of the Milanollo sisters, with their ensemble violin playing, and the Brüder Doppler, with their two flutes, as one listens to the original compositions for two pianos by Mr. Reé, or his admirable arrangements of other noted works.

Their playing greatly resembles Paderewski's manner in its accuracy and brilliancy, combined with all that *feu sacré* and magnificent volume that characterize the style of that renowned artist. They have not aimed at mere cold, glittering virtuosity; their playing is rather the united expression of the richest and deepest musical thought and feeling. It is safe to predict that if they should ever make an American tour their ensemble playing would produce a sensation in the musical world equaled only by that which their idol, Paderewski, produced upon his enthusiastic and astonished hearers.

Mrs. Reé, a pianist who has won the highest distinction and European recognition, was a pupil of Mr. Reé, who in his turn was a pupil of Leschetizky; but Reé's manner of playing, though founded on the Leschetizky method, differs from it in some respects, and has in several cases obtained better results in teaching. Mr. Reé is a friend of Paderewski, who was best man at the former's marriage some six years ago in Vienna, and the two were fellow students at Leschetizky's.

This *Künstlerpaar* will doubtless be heard this winter as usual, in some of the Vienna concerts and salons where they are always accorded an enthusiastic reception.  
E. P. F.

**Paganini's Bones.**—The unfortunate remains of Paganini have again been disturbed. This is the fourth time they have been exhumed, but now it is hoped they are placed for good to rest in the Communal Cemetery at Parma. Paganini committed the heinous crime of dying before he had received the last consolations of the Roman Catholic Church, so that the bishop would not allow him to be buried in consecrated ground. At first they dug a grave for him in the gardens of the hospital, but afterward the coffin was taken to Villa Franca, and it was not until many years later that his son, by direct appeal to the Pope, was allowed to have his father's body interred in a proper graveyard. When exhumed a week or so ago it is stated that the features of the great violinist, which have been made familiar by Landseer's sketch, were still in an excellent state of preservation. It is therefore assumed that the body must have been embalmed, although none of his biographers mention the fact.

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### Three Valuable Instruments.

IN the Windsor Hotel for a day and a half last week there lay unpacked a trio of remarkable instruments, the property of Mr. S. P. Fachutar, which will be bound to excite much curiosity and rivalry among musical connoisseurs all over the United States.

The instruments are a Guarnerius violin, an antique viola, maker not yet determined, and an Amati 'cello. They were picked up by Mr. Fachutar during his recent trip in Italy, after which, with his wife, he was stopping briefly in New York en route to Milwaukee. Mr. Fachutar, who has a connoisseur's fancy for stringed instruments, is well known as a player and professor of the mandolin in Milwaukee, and as having made novel and ingenious improvements in that instrument which have brought it within the range of serious consideration as compared with stringed instruments of the bowed family.

A representative of THE MUSICAL COURIER called on Tuesday last on Mr. Fachutar at the Windsor Hotel, and found him alert, keen, vivacious and full of enthusiasm over his valuable possessions.

"Ah!" he said, "you at once seek the violin. I wish I had time now to stay in New York and receive fresh testimony from experts on this side. But I have not now. I shall come again, however. Everyone first wants to look at the violin, although, do you know, upon expert examination I expect the viola to be pronounced as great an instrument of its kind. And then the 'cello, the Amati; what can be a more noble acquisition than that! Why, it has a tone like an organ peal; and look at its unmistakable form!"

"But the violin to begin with—my real Josef Guarnerius. You want to know first how I came by that. Well, I'll tell you. I go abroad with my wife every summer. I have never had a passion for collecting instruments, much as my fancy lends to strings. The desire this time was fostered purely by chance. That very violin you see there, that real Guarnerius, fashioned by the same hand which made the instrument upon which Paganini played, that very violin I first saw hanging three months ago on the wall of a poor peasant's cottage away up in the Italian mountains. It was rusty, dusty and decrepit looking, but I became inspired by a fancy to possess it. I can't tell exactly why, but I can assure you of the fact that this was the beginning of my fancy for collection and was the originating idea of the viola and 'cello which I purchased afterward.

"You see I go abroad for my health. I am an Italian by birth and am at home among the peasant folk as well as the dwellers in towns all over Italy. This year we decided to go into the mountains. We went away up high and cast in our lot with the peasant cottagers. Everything was primitive, but clean enough and wholesome. My wife especially enjoyed it. The bread is good, the wine is good, the olives and fresh fruit are good, and the peasants at least understand how to do their favorite frying in pure oil. The fare was all-sufficient, and the air—well, so bracing and exhilarating that we were every day ready for a long day's sport.

"Well, one day we went on a shooting expedition, taking the peasant folk of our own cottage. After a lengthy sport we stopped on our way home at a poor, obscure little hut hidden away in a mountainous recess of its own, to see if we could not get some refreshment. It was a very poor, smoky, dingy little hut, and its owner was an old man who had never been beyond it all his life; indeed, it seemed as if he might live in there forever. We needed some wine, but the old man had none and immediately sent out for it. While the messenger was gone I cast my eye round the walls of the quaint old cottage. Strung up among a lot of worthless bric-à-brac—well, I call it worthless because if it had any worth, there was too much dirt encrusted on it to conceal it—there hung the violin.

"You know I play the violin a little, just enough to give me a taste for the instrument, and when I saw this neglected, dismantled fiddle hanging there I felt just a piqued curiosity. Yes, I will admit I thought it might be of some value to me or to anyone who could put it into expert hands, but of course I had no certainty about that. I felt perfectly certain, however, as it was that it would never avail the old man anything. He knew nothing whatever about the instrument except that it had hung there from time immemorial, and had no idea whatever of what music it might contain. Well, neither had I, of course, beyond that the fact of old age and Italy held many suggestions.

"There as the fiddle hung it had only two boxwood pegs and two rusty steel strings. There was no bridge; the

finger board was broken in two; it was covered with smoke and filth and altogether in a most untempting condition.

"When the wine came I said to the old man, without feeling sure we might make any bargain, 'I think I would like to own that fiddle.' 'Well, take it,' he said; 'you are welcome to it.' He wanted to make me a present of it without any further word.

"I said I would not take it without payment of some kind. 'Well, then,' he said, 'pay for the wine; that will be enough, and take the violin.' I paid for the wine, which cost exactly 14 cents. For this sum I became the possessor of an original Josef Guarnerius violin, but of this, of course, I could not be sure until I got to Naples.

"There I took it to the leading experts. They removed the top for a careful examination, and in this condition I brought it back with me. Yes, I have been on to Milwaukee with it and had the top replaced. My present visit to New York is compulsorily a flying one. In Milwaukee all the experts verified the decision of those at Naples.



MR. S. P. FACHUTAR.

"At Naples on presenting it to a dealer he offered me 250 frs. for it. On showing him positively that I did not mean then and there to dispose of it at any price, but merely wanted expert testimony, he told me that I had become the owner of an original Guarnerius. I took it to other dealers and experts, and they repeated exactly the same verdict. 'You have rescued an antique prize,' they all told me, 'in your now shattered looking fiddle. Have it repaired by one of the best repairers living, and you will have an instrument to excite rivalry and competition.' Well, then I laid by my Guarnerius, but my ambition was fired to increase my collection, if possible.

"You see, I know Naples pretty thoroughly. I can penetrate quarters there which are considered slums by the ordinary traveler. They are slums too, but they are full of old curio shops where things may be had for a song. If you have discrimination you may light on something of great intrinsic value for a nominal sum. Again you may get something you suppose of real value and pay for it quite as much as it is worth. But if you escape a treasure trove you at least seldom pay more for anything than its value.

"In one of these old stores I found the viola. It was hanging up among old brass, china, glass and all sorts of ornaments, some of possible value, others obviously worthless; the owner of the store did not discriminate between one thing and another. Like the violin, the viola looked neglected, and among all the trumpery surrounding it you would not have singled it out as a thing of the least value.

"But I wanted to have it. I liked the looks of it as well

as I did that of the battered violin. It was not battered itself. It was only like the brass and porcelain round it—extremely dirty. I said straightway to the old curio dealer, 'I will give you one lire for that viola.' He took the offer, and for one lire (20 cents) I believe I have a viola quite as precious in its way as my Guarnerius violin. I had not much time in Europe to have it examined, but those who viewed it believe it to be an instrument of rare value. But listen to the mellow beauty of its tone! Does not that bespeak the master make fully enough? And look at the dignity of form, which modern makers can never duplicate. Yes, I feel in my viola that I have a rich discovery yet to be labeled with exactitude. I believe the viola to be as precious as any of the three. Look at the fine, rich, mellow exterior of it! Is it not enticing to the eye, and then do you suppose this tone could be mistaken as from any instrument that was not of classic make?

"Now, about the 'cello there is quite a little story to tell. The purchase of the violin, which I had gone about showing in so many quarters, had given rise to the idea that I was quite a fancier of stringed instruments. Well, temporarily I had become a very practical one. To own a real Guarnerius to start with was enough to make any ordinary lover of stringed instruments a greedy enthusiast for the time being. I had become one. I was ready to pick up anything of any promise I could find. The next thing I heard of was the 'cello.

"It was in Naples. We used to dine at the well-known Gambrinus restaurant, directly opposite the royal palace. There was there a very good orchestra, and as much, I suppose, because I had grown absorbed in the acquisition of old instruments, as for the sake of music, I became acquainted with the leader of the orchestra, who was himself an excellent musician and violinist. I told him all about the two instruments I had already acquired, and he was immensely interested. He came to my house to try them, and was enthusiastic over both. He was entranced with the viola, and of course rejoiced duly over the Guarnerius, then in a maimed state, but whose form to the trained eye there was small mistaking.

"I think," he said, "I can find you a 'cello, a treasure in its line, but the old lady owner is half cognizant of its value. Still she does not know its full value, or she would have taken proper means to dispose of it before this, and she needs the money badly. The 'cello, however, is a treasure if you can manage to purchase it."

"Well, then, I was all excitement. The old lady from whom I bought it lives in the northern part of Italy. She has three more; think of it! Why did I buy this one from the four? Well, because it was the favorite one of the old lady's husband, who was himself a very good 'cellist and an expert in instruments. When he died the old lady took the trouble of packing up this particular instrument and sending it to London by some friend who was going there on a visit. It was submitted to Hill & Co., the well-known dealers of New Bond street, London, who offered at first sight a smaller

price than the old lady had set upon it when committing it to her friend's care. As a result it came back to Italy, and the next result is it has passed after some time into my hands.

"The leader of the orchestra had tried this particular 'cello several times and realized it was a rare old instrument. So one evening our whole party got into a little carriage and took a trip to see the old lady and her wonderful collection of violoncellos. She was quite intelligent, and although the widow of a good musician she lived in humble style and was not ignorant of the fact that she had something of value to dispose of. She had spoken frequently of her wish to the leader of the orchestra.

"She first asked 800 frs. for the 'cello. I offered 400 frs., but she refused. I had been spoiled in the other cases by getting my valuables for nothing from those who could not appraise them. I determined though I would have the 'cello. You know the sight of gold is very alluring, particularly to the Italian peasant. I placed 800 frs. in gold in my palm and said: 'You can take that or not as you please for the 'cello!' She looked at it eagerly and the sight was too much for her. We divided on the 400 frs. and the 'cello was mine. For 600 frs. I became the owner of a genuine Amati 'cello. For how much would I part with it now? Ask me that of my violin or viola. I could hardly answer for any of the three. Not just yet.

"Mr. Friedrich, the dealer in instruments at Eighth street and Third avenue, had a hurried trial of the 'cello. That is what troubles me on this flying visit. I cannot wait to convene a number of experts to pass judgment on



this side of the water on these Italian instruments. But as I have said before, I expect to be in New York with them a little later. Mr. Friedrich, however, had time to declare himself positively in respect to the 'cello."

Mr. Friedrich was also spoken with by the representative of THE MUSICAL COURIER. "I believe the 'cello," he said, "to be a genuine Amati. It is certainly a very rare instrument. The scroll is not the original scroll. At one time in repairing the instrument the neck has been replaced which would account for this. But the instrument is a genuine Amati, I believe."

"I had not time," continued Mr. Friedrich, "to inspect the other instruments closely enough. The 'cello claimed my first attention, but the violin would strike any exterior observer as a very ancient instrument. The model is correctly Josef Guarnerius, and the *f* holes are exactly the same cut as in the famous Guarnerius played by Paganini."

The violin which Mr. Fachutar had taken to pieces in Naples for examination is put together again and is now in playable condition, though needing skilled hands to bring it into perfect order. Evidently in the generations it has lain undiscovered it occasionally got reckless treatment. The varnish has been scraped off all down the centre of the upper portion, and this not yet being relaid gives the instrument a very rough appearance. But the dignity of the form, with its thousand tonal possibilities, cannot be concealed in any condition of neglect, and one feels naturally a reverence in lifting the long time ill-treated instrument from the new and handsome case in which Mr. Fachutar has laid it.

The 'cello is lifted from an old black leather case with heavy brass mounting and a baize lining of dull light blue. This case was supplied in 1861 by Gand Frères, Rue Croix des Petits Champs, No. 20, Paris, when the old lady's husband who played it sent the 'cello to Paris for repairs. The old man was a good 'cellist, but after the return of the instrument in 1861 he does not seem to have used it very much. Within lay the bill, which Mr. Fachutar treasures, and also the paid check returned for the work done by Gand Frères at the time. There also lies there still a box of fine old rosin. The flavor of old time hangs over all.

"Give you the old lady's address?" said Mr. Fachutar. "No, not that. I will tell you the spot in the mountains where I picked up the violin and the byway in Naples where I unearthed the viola, because I got the first and the last of those two. But the old lady has three more 'cellos to sell and I want to get those. I do not want to point out the way simply to other instrument fanciers. My Amati has turned out a prize and I want to look after the other three myself. Don't you suppose if I were to have the address published of this old lady she would before a month have volumes enough of communication to make her set even an extravagant value on the other three instruments she possesses? No, I think I have the prior right in this case. I mean to be a monopolist. Next summer I

remain in New York now to invite the attention of experts and connoisseurs to my group, but that will come later. As I told you, I play bowed instruments myself only a little; but although I am not an executant, I have a marked



THE AMATI 'CELLO.

fancy for all good members of the stringed family, and have always my eyes open to appreciate anything choice I may meet in that line. The mandolin is my instrument, and I think I am entitled to honest pride when I say with truth that I have made something of the mandolin which average executants could never suppose the instrument capable of. I consider myself the owner of the finest mandolin in the world. Yes, in the world; the statement is large, but I mean it.

"I have spent three years bringing my mandolin to its present state of perfection, and now I can evoke from it a tone almost equal in sustained power and sonority to that of the violin. Incredible, you think, with, as you say, a shivering, shuddering toned instrument like the mandolin. No, I'll tell you what I've done."

"I've had the fingerboard of the instrument made longer and I've had the thickness reduced, until now it is as thin as that of the violin. The sounding hole I have had moved farther up, so as to meet the extended fingerboard. This alters the quality and duration of the tone, until I can assure you that largo, andante or adagio movements played on my mandolin almost vie in sustained beauty with the same played on the violin. In fact, if you were in one room and I happened to be playing in another it would occur to you far sooner that the instrument I was handling was a violin rather than a mandolin."

"I began playing the mandolin when I was eight years old, and have devoted myself to it ever since. I have a large mandolin school in Milwaukee, and I play a great deal. I have clung to the instrument simply because I always discerned in it possibilities, a good many of which I already claim the honor of having brought forth. I consider the mandolin as I now have it not only an instrument worthy a place in the orchestra, but one which will eventually become a necessity there. Does this all sound very confident? Well, you should see and hear my mandolin. All those who have—musicians in general, orchestral leaders, violinists, 'cellists, even the virtuosi among them—have pronounced it a rare evolution of remarkable value in the world of tone."

Mr. Fachutar picked up his Guarnerius and played a portion of a slow movement with a taste and ease not to be expected from a man who disclaimed much power in connection with the fiddle. "I handle my mandolin," he said, "after the manner of the violin school. I strove to adapt it to this end and it has served my purpose well. Oh, but," repeated Mr. Fachutar with fresh enthusiasm, "you should

hear a largo or an adagio on my mandolin; how beautifully smooth and pure its sounds! It is a wonderful change to have developed in an instrument. But in speaking this way I am not really thinking first about what I have myself accomplished; I am thinking of the satisfying results as they stand and how I wish you could hear them."

Here time was pressing. Mr. Fachutar was looking after time tables. The Guarnerius had to go back into its rich-lined modern case, its beautiful new bow beside it. The Amati 'cello, ancient and imposing, was put by in its case of 1861 by Gand Frères, a comparatively modern setting. The viola, antique and heavy looking, was also fastened up in the new case provided by Mr. Fachutar, and the flying visit of the three rare instruments to New York was at an end.

"But I shall be back soon again and bring my treasures with me, and then there will be an opportunity for those who are interested to see and judge," said Mr. Fachutar. "Now again for Milwaukee and my own rare mandolin, in its way just as valuable, though not so old a possession as my centuries-old violin, viola and 'cello."

### The Wagner Festival.

THE first of two Wagner festival concerts was given in Madison Square Garden last Sunday evening. An orchestra of 100 men was under the able leadership of Mr. Ad. Neuendorff. This was the program:

Rienzi—Overture, orchestra; Aria of Adriano, Mme. von Januschowsky. Die Meistersinger—Prelude to first act, orchestra; Prize Song, Mr. Barron Berthold. Der fliegende Holländer—Overture, orchestra; Aria of the Dutchman, Mr. Wm. Mertens; Ballade of Senta, Mme. von Januschowsky; duet, Senta and Erik, Mme. von Januschowsky, Mr. Barron Berthold; duet, Senta and the Dutchman, Mme. von Januschowsky, Mr. Wm. Mertens. Das Rheingold—Entrance of the Gods into Walhall, orchestra. Tristan und Isolde—Prelude, orchestra; Love-Death, Mme. von Januschowsky.

The excessive heat told heavily on the attendance, although the audience was larger than was looked for under the circumstances. Mr. Neuendorff conducted with great vigor and with most satisfying results in the case of the Rienzi and Flying Dutchman overtures. The Meistersinger prelude was taken at too slow a tempo, and there was too much singing—the two duos might have been profitably omitted.

Januschowsky made a marked impression by her forceful dramatic singing. Her voice easily filled the enormous tone swallowing spaces of the garden. Mr. Mertens and Mr. Berthold were not very satisfactory, the tenor's voice and style not being adapted for such a huge auditorium. There were a few slips in the orchestra, but altogether it was a most admirable band. Next Sunday night the second concert will present a mixed program consisting of numbers from Beethoven, Mozart, Wagner, Humperdinck, Marsch-



THE ANTIQUE VIOLA.

shall certainly go abroad again. Yes, I suppose it is the case, I am bitten with the collecting mania, but then few individuals have such a tempting excuse."

Here Mr. Fachutar glanced round for the fiftieth time at his trio of precious instruments with a gleam of triumphant satisfaction, laudable and pleasing enough to see.

"Yes, I am very sorry," he repeated, "not to be able to



THE GUARNERIUS VIOLIN.

ner and Liszt. Mr. Neuendorff will again conduct and Madame Januschowsky is to sing Ah, Perfido! the Elizabeth aria, and two Liszt songs.

Bella Thomas Nichols.—We have to announce the return of Bella Thomas Nichols, who will resume October 1 at her old address, 138 West Thirty-ninth street.





## PARIS.

A great deal of this nervousness of pupils about singing is lack of sufficient preparation. I tell you when a girl is complete master of the technique of a song, full of its spirit, and has her voice in trim, she wants to sing, she must sing, you cannot stop her singing.

—NORA MAYNARD GREEN, NEW YORK.

**MISS NORA MAYNARD GREEN**, 422 Fifth Avenue, New York, is the first of the American vocal teachers to take up the ball of Franco-American musical progress and send it spinning toward the musical future.

In May of next year, 1896, at the close of her school term, she will bring twelve selected pupils across the ocean with her and settle in Paris for the summer, teaching and giving musicals. She has already rented a house here, No. 8 Rue Chateaubriand, where she will install her musical family under her direct supervision and the chaperonage of her mother, who has kindly consented to assist in the unique project. The musicals will be given at one of the prominent salles des concerts of the city.

There is nothing foolhardy, restless or reckless about this move; none of the vaunting spirit "I will go and show Europe what I can do." Conversant with French life, artistic and social, having followed closely in *THE MUSICAL COURIER* the lines of modern studio work here, with an appreciation of what is good and true in it, and a contempt for what is false and bad, she simply says to herself:

"I want my pupils to have what there is of the former in Paris, and I want to see where America stands in regard to the latter. I want to see for myself why American pupils must come to Paris to study, and what is wise for them to do in regard to their life here, so that I can counsel them at home before coming. The way to do all this is to come upon the spot."

Without doubt the theory enunciated in regard to pupils in the opening lines of this letter unconsciously lies at the bottom of this venturesome impulse. With high ideals of Art, her methods certified to by success of the first order at home, this teacher is certain of results and has neither nervousness, fear, nor presumption. She brings her trained pupils here while the vocal season is still in progress: ranges them beside those of their compatriots who have been paying heavy forfeits in time, money and health to acquire, and gives a sample of what might have been done at home.

Think for a moment of the immense progressive spirit indicated by this step. No fictitious merit would dare attempt it; and no merit of a narrow or circumscribed order would dare carry it out. Miss Green is not only a teacher but a philosopher. She comes of a family of thinkers. Her brother is an active civic reformer, her sister a poet; she actually reads literature and art, and her studio work has ever been free from the professional cant and pettiness that mar so many. She does not hurl music and herself at women's heads; she wants women to make the most of themselves, whether as wives, workers, or prima donnas.

The one disadvantage under which the class will appear at first of course will be the American-French pronunciation which the French professors at home are so guilty of

letting our girls acquire. By the next year, however, this will be obviated, as Miss Green has engaged the services of the Yersin sisters, with their phonetic system, to compel correct academic French and the music of the French language in her classes.

Now let the good work go on, and let people find out that while Paris is the centre of an art atmosphere, America is neither asleep, idle nor unintelligent in the education of art principles.

One of Miss Green's most promising pupils is Miss Grace Tuttle, of New York, who is remarkable in both coloratura and sustained execution, her crescendo trill being something remarkable, and the quality of her voice birdlike. She excels in the traditional operatic arias in both English and French. She is very effective in appearance, dark, well developed, with repose and grace. She is studying for concert and oratorio.

Three American girl musicians who began modestly, and have worked up to prominence, with promise of still better things, are the Joran girls, who commenced their career as child prodigies in or near Chicago.

Miss Pauline Joran, who began playing violin solos to her sisters' piano accompaniments, has reached Covent Garden and Windsor Castle as a full blown prima donna while still young. The girls made concert tours through the States, Mexico, Australia and finally London, where they played with different orchestras, and at the Crystal Palace under Mr. Manns. Going to Berlin to perfect her violin work under Sauret, she there, and later in London, studied voice cultivation, but without any idea of singing publicly. Her principal vocal study was done in Italy after the career thought was decided upon. In London in l'Amico Fritz she created something of a sensation by playing her own violin solos in the rôle, and that was her operatic début.

She has since sung *Nedda* in Pagliacci, *Santuzza*, *Carmen*, *Marguerite*, *Eurydice* in Covent Garden and Drury Lane theatres, and was one of the first to essay *La Navarraise* after Calvé, playing it in the provinces. The part of *Nedda* is one of her most successful, having studied it under the direction of Leoncavallo. She sang it to crowded houses three times a week for six weeks. Miss Joran has studied hard and worked herself up, with talent of course, to be one of Sir Augustus Harris' first prima donnas. She has sixteen operas in her repertoire, has sung at Windsor Castle and received souvenirs from the Queen, and expects to sing in Italy and Russia this winter. With mother and sisters she intends to make Paris headquarters during her career. D'Albert it was who suggested her sisters' coming to Europe for piano study. He was much interested in them and with Letchitzky has been their teacher.

Mrs. Marie Barnard, well known in the States through her connection with the Sousa orchestra concerts, Boston Symphony and Damrosch concerts, and as singer in Mr. Arthur Foote's choir in Boston, is in Paris studying for opera with Mme. Ziska, who has had also for pupils Nikita and Marie Van Zandt. She expects to make her début in Italy, as she is somewhat proficient in the language and is studying it assiduously with a private teacher. In music she is studying *Aida* and *Ruy Blas*.

Mrs. Barnard's first vocal study was under Mrs. Julie Rosenwald, of San Francisco, who was called the Marchesi of California, and had for pupils Emma Abbott, Lillian Russell and Caroline Hamilton. Mr. Van Zandt, the impresario, and her teacher are strong in her praise and in prediction of a successful dramatic career. She is dramatic and mystic in temperament, extremely interesting in manner, has good stage presence, dramatic voice, and an immense ambition to succeed. It is only a question of perseverance and she will succeed. She works against odds, I believe, but has courage and enthusiasm.

With her is a charming young girl from Providence, R. I., who has been her pupil and will prepare for concert and oratorio. Her voice is large, sympathetic and well trained

so far. She, too, is studying with Ziska and making good progress. In Providence she may be remembered as soprano of the Channing Memorial Church.

(I wonder if it ever occurs to the nations what an important part the church choir feature of our American civilization has played in musical progress! If we had only inaugurated some solfège and harmony system in connection with it!)

Not ten minutes' walk away from the Avenue Victor Hugo, where these two pupils are staying, is Avenue Malakoff, at one end of which is the sombre, still porticoed door of the home of Miss Sibyl Sanderson, and ten doors below is a convent; not one of those walled, prison-like, nightmare sort of edifices, but quaint, picturesque and homelike, low-browed in ceiling, with smiling gardens, expression of peace and good behavior, and wax-like cleanliness throughout—the Convent of Saint Sacrement.

In it are located together members of four families all the way from "Texas down by the Rio Grande," in Paris in the interest, not of vocal, but instrumental study.

The leader of the little band is Mrs. Grünwald, who has been for many years one of the most staunch and enterprising musicians of the State of Texas. Well grounded in piano in Germany, she has since taught steadily in Houston and Galveston, and her pupils have reflected the influence of the gentle, untiring musician. Mr. Horace Clarke, member from Texas of the American Music Teachers' Association, is one of her pupils; he studied in Boston with Otto Bendix, and is teaching in San Antonio.

Mrs. Hickenlooper, her daughter, also a piano teacher, is with her for rest and to see to the education of a little boy, George. Miss Lucie Hickenlooper, a dark eyed little girl in her teens, is one of Mrs. Grünwald's most promising pupils. She has already won local prominence, and it has been decided to give her a European musical education, beginning in Paris. Another talented pupil is Miss Mary Goggan, with the same object in view, and there is a still younger one, Miss Sue Hawley, who has promise of voice as well, but who will continue her studies with Mrs. Grünwald for the present. All are studying or perfecting French, as a first step, and record of their future plans and progress will be made here.

Messrs. Tom and John Goggan have been pioneers in the music life of Texas, having branch piano stores all over the State, and being ever foremost in generosity in helping on the cause of music. Mr. Hickenlooper is associated with them in business, and this is how the families are associated. Like so many of our noble American gentlemen, they are reaping the reward of their hard work by bestowing on their families. Success to them through the families is the wish of *THE MUSICAL COURIER*.

Speaking of Texas music, great credit should be given Mr. Becker, the organizer and leader of the Galveston Quartet Club, one of the best in the country and a great means of musical education. A pupil of the Ziegfeld College in Chicago, Mr. Becker has a fine male quartet and chorus, which he drills in good music, gives good concerts and attracts to the city and State many first-class artists. Remenyi, Blumenberg, the 'cellist, and Ellen Beach Yaw have had regular ovations down there.

A son of Fursch-Madi, Émile Madier de Montjan, is here in Paris teaching. His wife, one of his mother's pupils, was Miss Etta Roehl, daughter of a German broker in New Orleans. She has sung much in New Orleans, and I believe in New York with the Seidl and Damrosch orchestras. She is here studying for opera with Maton, the well-known accompanist and chef d'orchestre. She will be well prepared for the modern stage exactions in language, as she sings in French, German, Italian and English. The father of M. Montjan is one of the three chefs-d'orchestre of the Grand Opéra, Paris—M. Paul Taffanel, who has charge of the Wagnerian and new operas; M. Montjan, of general repertoire and mounting of the ballet, and M. Mangin, of the operas before the ballets. He is a great

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admirer of American voices and talent, speaks warmly of Miss Suzanne Adams, her voice and disposition, and is enthusiastic over Clementine de Vere-Saphio.

M. Montjau fils does not teach singing, but phrasing, diction and declamation as applied to repertoire. He has a splendid voice, enunciates with bell-like clearness, is tall, blonde, well made, easy mannered and extremely quick and intelligent. They live near the Arc de Triomphe and will probably be in Paris another year.

The spun gold hair, violet eyes, wax-like complexion and superb form of Miss Sylvia Thorne are familiar to New Yorkers as the prima donna of the Passing Show Company. She aspires to be queen of light opera in America, and with a luscious voice added to her other endowments, and no end of chic and natural coquetry, and youth besides, the girl is justified. She is here to that end, to gain more, learn more, be able to do more, and be able to do it as well as possible. She seems earnest and serious, moreover, and such people are needed where old queens are dying and young queens no good.

The first obstacle she found here, however, was a very peculiar one. Her teacher, struck with a very peculiar breathiness in certain tones, examined her throat and found the vocal cords to be separated a hair's breadth by reason of a little wart or corn that had grown upon one of them, and which was the result of constantly carrying the chest tones up too high. So she is having the nuisance cut away by electric needles and refraining from excessive talking or singing meantime. The operation is painful for some hours, but it is not harmful to practice moderately after the discomfort has passed. Who knows how many derangements of the throat are the result of bad habits of singing?

Miss Thorne, with her "bonne," has established herself in a dainty little apartment in a cute little cul-de-sac of a street opening on the Rue Boissière, which again opens on Avenue Kléber. This quiet little court, in the best quarter of Paris, bearing the pretty name of Villa Michon, is this season to possess three interesting song birds—Miss Thorne, Mrs. Henry S. Ives, with her friend Miss Clarke, and the beautiful Mrs. Buchan Simpson, from Australia. Miss Sears, by the way, a sister of Mrs. Ives, separates from the Paris contingent this season, taking up her stay in London under the advice of—oh! secret, I believe.

Miss Maude Rondebush has had a splendid success in Ostend, where she sang the grand air from Aida and Gounod's Ave Maria at the Concert Symphonique under the direction of M. Perier. She was recalled many times and sang two encores. Both leader of orchestra and director were delighted. Miss Suzanne Cary Beals is at St. Moritz-dorj, Switzerland, and Miss Loretta Wethling has returned.

The Marwin-Jackson party is still on the wing. After the baths, drinks and entertainments at Royat they went to Geneva, Lucerne, Zurich, through the Black Forest, down the Rhine, Brussels, Spa, Antwerp, where they bade Miss Lucie Jackson adieu for America; thence to Paris to meet friends en passant, and then to Munich for a week of Wagner. Think what an education and inspiration all that for the developing musical mentality of Mr. Percy Jackson, and also the effect on the physique which will later be called upon to bear such strain in the big dramatic operas! They are working wisely. They recommence study in October with Mr. Bouhy.

Mr. Staats, the clarinetist, left Paris to-day for home after a long visit. He carries back with him much food for reflection on musical art, many new points of value in his specialty, gained in the Conservatoire, and some valuable manuscripts that have been written especially for him by French artists. He expresses himself as delighted at the manner in which wind instruments are played by pupils in the Conservatoire. He had the privilege of attending the examinations. M. Rose, of the institution, was his clarinet professor.

An adorable little cherub—very mortal little cherub—dropped down into Paris this week, a little French-Canadian violinist, Miss Beatrice la Palme, who studied in Montreal, and has won a scholarship in the Royal College of Music, London, where she is now obliged to remain three years till the course prescribed for violinists is completed. She is just passing her vacation in Paris, and is stopping at the Lafayette Home for a few weeks. It is impossible to describe her, for one's eyes get all tangled up in a bunch of sunbeams—dimples, eyes, teeth, lips, curls, smiles and life all over, with a piquant English, dashing French voice full of fun, and such a young girl, too—about fourteen. She was a pupil in Canada of Prume, the teacher of Ysaie.

Emma Eames is studying German, sitting on a locker inside a wide window which sheds dark green light through the room of her home on the charming Place des États-Unis. On the other side of the house, too, are trees, tall and stately; too tall to throw shadows on the gay flower-bordered square beneath, and making one shiver by their mysterious whistle like the rustle of silken robes of an unseen company. Between is as perfect and well planned a house as it is possible to imagine, built on the site occupied by Mr. Story as a bachelor. The coloring is white and gold and olive green. A surprise party is the house among Parisian buildings, with its American modern comforts of bath-

rooms, light, and heating apparatus. There is charming furniture, of course, and there are many objects of art, some the direct work of the master's hand, others collections made by his artistic taste. The music room, a gem, is to be decorated by panels designed by Mr. Story.

The prima donna is in demi-negligee in pale lavender tints, her waving blonde hair coiled low, her blue eyes full of perplexing German rules, one beautiful ring only on her long, slender fingers. She means to keep up with modern tendencies in the musical world evidently, for her German study is real. She enjoys it, however, and finds the interlocking of languages deeply interesting; has a good memory, and then the inducement of Wagner.

She never memorizes "on purpose" her operas. They come unconsciously, and words, music and acting together. She retains well, too. What she hates most in her career is business and all things connected with it—contracts, plans, decisions, &c. All that relates to the stage business, however, is always a pleasure. She is never weary of rehearsal, study, correction, stage rearrangement, &c. All the artistic part is easy and congenial. In business she never moves without the counsel of her husband; would not if she could, and could not if she would. As he is now away in Italy at the bedside of a sick father her affairs are *in statu quo*, and her plans for the winter all at a standstill.

The study of Wagner is very interesting to her. She likes the big, broad lines, the mysticism, the nobility. *Elisabeth* and *Elsa* are fascinating rôles to her. She studies alone generally. When a perplexing point comes up she takes it to her musical counsellor, Mme. Petcherigo, who reveals the hidden from her own rich experience.

She finds herself more tranquil in her work than when less experienced. She has learned how to express or give out that which she feels, which was the most difficult part of all. She was all at sea and in the dark; now it seems a straight road. She knows what she wants to do and is calm. To realize development she considers the highest satisfaction.

Melba, at home in pale yellow and white, her dark eyes flashing and cheeks aglow, is having lovely costumes tried on five and six times each for *Marguerite*, *Juliette*, *Nanon*, *Les Huguenots*, &c., and her concert dresses, which are still more care and trouble. Worth & Dusé are waiting on her. Each trip costs her some 100,000 frs. of added expense.

She is busy learning new concert pieces, refreshing her memory on old parts, trying new effects and thinking. She spends five or six hours a day in study, and Madame Marchesi is helping her. She is most anxious about *Manon*; she hopes much from it, but says no one can ever tell. An artist is never sure of her voice, her audience and her interpretation till after success. She dreads presenting a new rôle most of anything in her career. She sings first in Worcester, Mass. Her boy is in school in London.

Even more than in herself just now she is interested in the coming out of a young brother, just nineteen, who has a good tenor voice, and who goes from Australia to meet her in America in January, makes the trip with her and returns to Paris with her in spring to study. She expects a great future for him.

It breaks her heart, she says, the thoughtless way in which girls go to work to prepare for a public career. Mothers are much to blame, she says, having much more vanity than art in their ambition for their girls; also that no mother should ever allow her daughter to come off alone to study in a foreign country. It is at the risk of their health, perhaps life. They go without food and clothing to take their lessons, and no one at home knows anything about it.

Melba is very glad to return to America. There is something warm and generous about the timbre of the country, and all seem to share in the enthusiasm. One of the most touching things that ever happened in her career was in Philadelphia, where an old woman came from the crowd through the snow and, giving her a bouquet of flowers, said: "God bless your beautiful heart!"

FANNIE EDGAR THOMAS.

### Zielinski Protests.

Editors The Musical Courier:

ABSENCE in foreign climes (where by the way the temperature never rose above 73° and 78°), and home only a short time, I have been trying to catch up with the musical news so bountifully provided in your excellent paper, and have just come across the issue of August 28, in which your Raconteur comments on some Russian composers; it is a sort of commentary on an article by Mr. Vance Thompson, the editor of *Millie New York*. Now permit me to say a few words anent those whom your Raconteur dubs as "nobodies." Whether Glinka is a genius or not, it is an established fact that his melodic power was prodigious, and that he was more than well versed in musical science. Speaking of his instrumentation, Berlioz said in 1845, "C'est un des orchestres modernes les plus neufs et les plus vivaces qu'on puisse entendre." Aside from having written a couple of operas, he left several orchestral works—a fantasy on Jota Aragonesa, symphonic fantasy (built on two Russian national themes), *Kamarinskaya*, symphonic picture, *Night in Madrid*—some of which were played by

Mr. Thomas in the early '70's, and received with much favor.

Rimsky-Korsakow, a skilled and most intelligent symphonic writer, who wrote *Sadko*, is also the composer of another symphonic poem, *Antar*. Among his other orchestral works we find three symphonies, *Fairy Tales*, op. 20; *Capriccio Espagnol*, op. 34, and a symphonic suite, *Scheherazade*, op. 35.

Borodin, dubbed by the Raconteur as a "musical small potato," left, aside from *The Steppe*—which, by the way, is only a sketch—two complete symphonies, scherzo in B flat, and two parts of a third symphony, scored by Glasounow (pupil of Korsakow).

Balakirew, whom you recognize only as the composer of the *Islamey Fantasy*—which reminds me of a country music teacher whom I heard not long ago speak of *Liszt* as the composer of Hungarian rhapsodies; the poor fellow had never heard of the symphonic poems, of the *Grannar Mass* or of St. Elizabeth—this Balakirew has written also a symphonic poem, *Tamara*, and a set of numbers (overture and entractes), known as the music to *King Lear*.

Liadow has not developed yet into an orchestral writer; perhaps by choice he prefers the piano, at which he charms with a most delicious mélange of Chopin and Schumann; neither is Cui a prolific orchestral writer, though among his larger works for orchestra we find two scherzos, a Tarantelle, op. 12, Marche Solennelle, op. 18, and a suite, op. 38.

Aside from these men, whose works have been applauded in Paris, Vienna, Madrid, Brussels, Liège, not to mention St. Petersburg and other Russian and Continental cities—of course not Berlin or Leipzig—there was Dargomyjaky, who died in 1869, and who left for the orchestra three fantasies comiques and a dance of Little Russia; Seroff, who gave to the musical world a symphonic poem, *Baba Yaga*, and a Finnish Fantasy; then there is Naprawnik, with his symphonic poem, *Demon*, and a set of national dances, imitated by Rubinstein and Moszkowski; Anton Arenski, with his splendid symphony, op. 64; Kopylow, with a symphony, op. 14; Antipow, with an allegro symphonic; Davidoff, with his beautiful tone poem, *The Gifts of Terek*, and last, but not least, Glasounow, with three symphonies, a symphonic tone poem, *The Kremlin*, op. 30, musical tone paintings, *The Forest*, op. 10; *The Sea*, op. 28; *Spring*, op. 34; an *Oriental Rhapsodie*, op. 29, &c.

All the above works are known to me from a diligent study of the scores and some from hearing, and it is only a question of time when a number of these works, as well as a number of others unknown here from Polish, Bohemian, Scandinavian and Spanish composers, will find their way into our concert programs, which oftentimes present enough sameness to drive an habitué to abstinence.

Yours very sincerely, JAROSLAW DE ZIELINSKI.

BUFFALO, N. Y., September 31, 1906.

**Mangone de Pasquale.**—The young Italian tenor, Mangone de Pasquale, who made such a remarkable success with the Sousa Band at Manhattan Beach, where he was engaged for successive weeks, has signed a contract with the Wilcek Concert Company for the coming season. De Pasquale is one of the best young tenors and undoubtedly will be heard from later on.

**Victor Harris.**—Victor Harris, brown and hardy looking after a summer at Brighton Beach, has resumed his teaching. Mr. Harris was one of the assistant conductors of the Seidl concerts at Brighton, and his work gave great satisfaction. Mr. Seidl complimented the young man on his ability, and altogether the summer has been a most profitable one. Mr. Harris found leisure to compose six new songs which will be published October 14.



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THE movement in progress in England looking to a lowering of pitch is gradually reaching a focus. The Promenade Concerts in London, under the direction of Henry J. Wood, are using the diapason normal—the low pitch. The Philharmonic Society of London has adopted the low pitch; so has the Bach choir; so will the Nikisch and the Mottl concerts; the Queen's Hall choir and the Sunday Afternoon concerts at Queen's Hall. This means low pitch in London, at least, and after its final introduction in London the Provinces must inevitably follow, and they will be followed by the piano manufacturers.

A LATE report of the Mozart foundation of Salzburg gives an account of the estate left by Mozart. On December 19, 1791, in the house Klein Kaiserhaus, No. 470 Rauhensteingasse, an inventory and valuation of the deceased's property were made. It consisted of 80 gulden, from which the expenses of the funeral were defrayed, some notes of hand, linen and clothes, three silver spoons and other furniture, a billiard table, a "forte piano with pedal," and a small library of books and music, altogether valued at 592 gulden. Against this sum were 918 gulden of debts. The widow therefore had to pay 326 gulden.

THE London Musical Standard states that Mme. Albani will be the *Isolde* to Jean de Reszke's *Tristan* at the Covent Garden spring season. How old will Mme. Albani be next spring? These old *Isoldes*, such as Sucher and Albani, are not over inspiring, nor can the want of tonal strength and purity compensate for the defects naturally to be attributed to the absence of youth. Mmes. Albani, Sucher and Materna et al. have certainly been exceptionally good artists and are to-day, but they have no voices, and without voices they cannot sing, and unless they can sing they cannot make successful *Isoldes*, and unless *Isolde* is successful there can be no successful *Tristan* and *Isolde* performance. Even Jean de Reszke's voice is on the downward path and must inevitably cease with the advance of age. He is not a Farinelli, let us remember.

### SAUER'S ENGAGEMENT.

RUMORS have been circulated for some time that Emil Sauer, pianist, had made an engagement with a certain German theatrical manager of New York city, who has recently been in Europe. It seems that to some extent these rumors are true. The German theatrical agent did make a contract with Sauer in which it was stipulated that up to a certain date, September 1, we believe, \$5,000 was to be deposited as a bonus in a German bank in Berlin.

Anyone acquainted with the financial position of the German theatrical manager of New York could have advised Sauer that this deposit could not have been made under any circumstances, unless the manager could have secured some piano manufacturer to advance the money to him. It was just intended to be another speculation, like the disastrous Stavenhagen affair of last year, when that artist was brought over by a theatrical manager who speculated with him on the possibility of securing a contract with a piano house.

In the instance of Stavenhagen, the firm originally approached refused to make terms with the manager, and he was compelled to arrange with another piano house, an instrument which Mr. Stavenhagen did not know at all, as he told us himself. With this piano he made as complete a fiasco in America as Eugen d'Albert and Hans von Bülow did before him on the same piano, and as Sauer would make on the same piano as it is now built. It seems that Emil Sauer has discovered the inability of the German

theatrical manager referred to, and the result is that he will not come to this country this fall. The very first thing we would suggest to Mr. Sauer, to Mr. Rosenthal, to Mr. Silotti, to Mr. Sapellnikoff, to Mrs. Menter, to Mr. Josef Hofmann and to Mr. Reisenauer, and in fact to any of the great pianists contemplating a visit to America, is to be absolutely sure to incorporate in their contracts as a condition of the first magnitude the use of an artistic grand piano, unless they wish to go to pieces as d'Albert, von Bülow, Grünfeld and Stavenhagen did.

### REDEMPTION.

FELIX WEINGARTNER, whom the world knows chiefly as a conductor, is as great with the pen as with the baton. His book, "Die Lehre der Wiedergeburt," is a surprise indeed. To the Christian doctrine that we live a brief sinful life and then go to an everlasting house of correction, Weingartner opposes the ancient teaching of India and the doctrines of Buddha. Naturally Weingartner came to Buddhism by the road of Wagner, and in the conclusion of the *Götterdämmerung* he found an inspiration and a guide to an independent creation, a great drama of New Birth or Regeneration. A sketch of it is given as the second part of his book. He calls it *Redemption*. It is in three parts, a prologue, *Cain*, a middle, *Jesus of Nazareth*, and an epilogue, *Ahasuerus*.

The first part, which rises to strong dramatic effects, is concerned with the sin of *Cain*, who, in union with the demon, represents the conflict of the world of strife with the world of light, or *Abel*. *Jesus* of Nazareth, begins on the banks of the Jordan, where John is baptizing. John is a reincarnation of Noah, Abel's successor. The purity of heart of *Jesus* is depicted in a very effective scene. Then comes a splendid court of Herod, where *Salome*, the reincarnation of *Cain's* demon, demands the head of *John*. *Salome* is evidently a reflection of *Kundry*. Henceforward the story goes on in lines taken from the Scripture. The conflict of the two opposing principles is incorporated in two opposites, the sword which the *Demon* forged and which, laden with curses, accompanies the struggle of human passions, and the "look" with which *Jesus* heals and works miracles. At the moment when *Jesus* rejects the sword which *Judas* offers, and with it the kingdom of the world, his doom is decided, with the words "It is finished."

The epilogue gives the final redemption of the demonic spirit, which, incarnated after *Judas*, in *Ahasuerus*, appears as a sage, filled with the spirit of renunciation, and calling a halt to his struggles and sorrows, under the wise teaching of the incarnate *John* and *Abel* (*Metteya*) and the *Woman* (*Mary-Salome*). *Metteya*, to his question about the holy man whom as *Judas* he betrayed, reveals the secret. "He returns not again. From the cross he went to everlasting redemption (*Erlösung*). Before that Holy One became man he was a good spirit in the highest spheres, and thou didst unite thyself with his enemy to fight against him. Thou wast *Cain*, and I *Abel*, whom you once slew. The last man has found his redemption, and the earth enters into Nirvana."

### D'ALBERT AGAIN.

D'ALBERT has replied to Stavenhagen's communication respecting d'Albert's three months' conductorship at Weimar.

"Stavenhagen," he writes, "must have forgotten his dates, for I was officially appointed on March 18, 1895. It is remarkable then that Herr Stavenhagen did not hear of an event known that day to all Weimar, and published four days later in the newspapers, till March 30, that is, twelve days later, and then from a private source by telegraph; and it is still more remarkable that Herr Stavenhagen received the information of the 'approaching' retirement of Dr. Lassen on March 26, while I had been already named his successor on March 18.

"The fact that Herr Stavenhagen had three years ago expressed to the then intendente the wish to become Court Kapellmeister at some time or other was unknown to me, but I was informed by the general intendente that Herr Stavenhagen had come out with his candidature not till some days after my nomination. I knew, however, that for years past he had been striving for a conductorship, and for a long time thought of the Dessau Court Theatre, where, it is said, Herr von Vignau in vain tried to bring him; the attempt, however, failed through the firm position of Court Conductor Klughardt. However this may be,



Herr von Vignau had to give way after a year of complete inactivity.

"Herr Stavenhagen in his reply speaks of a 'demand' (Forderung), with which I did not comply. I cannot see how he could make such a demand at all. I was the appointed court conductor, not he. The possibility of his appointment as second conductor depended on my good pleasure, and I was asked about this arrangement by the Kultusminister, Herr von Boxberg. A 'demand' on his part could not be a question.

"As regards his reproaches of my personal vanity, I could with more right make them to Herr Stavenhagen, for it was on his refusal to allow to me artistically the first position that our collaboration was shattered. As Richard Strauss, alongside Dr. Lassen—whose artistic sins first came to my knowledge in their full extent when I undertook the rehearsals of *Gunlöd* at the request of Frau Cornelius—was content with the second conductorship, Herr Stavenhagen might have been content with a similar position if he had wished to work for art. I only stood on my rights."

#### THE COMPOSITION PLETHORA.

THE amount of book literature put forward which practically no one ever reads, much less hears of, is fully equaled by the piles of musical literature built up to gather dust by fledgling young composers whose compositions scarcely ever see the light of even a provincial cracked piano desk. "'Tis pleasant, sure," says Byron, "to see one's name in print. A book's a book, although there's nothing in 't," seems made for the inspiration of the ambitious musical rather than the literary aspirants of this tag end of the century.

What on earth do they all write for? Surely they know to their cost that their works don't sell. Is there any honor and glory attached to contributing a printed signature to a cobwebby untouched heap? There would seem rather a vain mortification in pushing into the world of loud voiced rivalry a poor feeble progeny who never even make one grasp for life amid their more lusty brethren. But things don't seem to strike the young composer this way. With regard to his own offspring he has positively the thickest epidermis in the world.

"If you like," he says, ordinarily with a well assumed modesty, "I shall send you a few of just my little songs, you know." Songs are usually the first of the stillborn tribe. He doesn't think them little. In reality he thinks them big, and he does not assume for a moment that it will strike you as strange after his obvious repression of a sense of their worth that nothing has ever been heard of him or them before. He regards, on the contrary, every new recipient victim as the central figure of a large clientèle who are going to do him homage without vulgar reference to popular approval or sordid comparisons with transactions over a counter. In a word, the young composer is full of belief in himself, and is entirely oblivious of the fact, as far as introducing his works to musical people is concerned, of the humiliating verdict preached in his behalf from day to day over the publisher's counter.

Of course a few worthy ones, aye even the souls who put forth a first small sowing with the promise of a rich harvest, are ignorantly overlooked. Sometimes it may be for short, sometimes for long, or even alas! for good and all, but these are usually the ones who fall under the smart of a poor showing at the publisher's, and would rather hide away from musical outsiders the works which have missed popular taste. The finest possibilities are usually associated with the keenest sensitiveness, and if works of genuine inherent worth do not reach the public through the buy-and-sell medium, which is considered the average test, no musical coterie is one-half so likely to hear about them as about the mound of drivel, the "little songs" and "sketches" and "anthems" and "morceaux" which have met the same fate simply because they deserved no better.

There really ought to be a bridle put upon this composition mania, which sets in sometimes almost as soon as the pupil has had a first lesson in counterpoint. Music counters should be disembarassed of this plethora of perplexing stuff, which serves no more than to deter the progress of buyers—that is, when it gets a holiday from the put-away shelf and is exposed for handling incidentally. Its best mission is either a bar to the way of selection or a profitless lumbering of already choked shelves. Why can't the young would-be composers take the advice of Liszt?

It might work two ways, both beneficial. It might teach the composers to find out, by patient waiting, the power of comparison through time—that they really had never anything to say; or, it might teach them to prune and chisel and finish until the first effort might compare with the sixth, and the whole upon due weighing be found equal to face the public light in a way the impetuous first utterance is seldom found to do, except in the case of genius.

"Although," writes Liszt in a letter to Franz Kroll, dated June 11, 1844, of which a few mazurkas were the subject, "the dedication is both pleasing and gratifying, I cannot help thinking that it would be to your interest not to publish anything before next spring. Take advantage of being as yet unknown and give to the public from the beginning a proper opinion of your talent by a collective publication. Write a couple of pleasing, brilliant studies, perhaps also a nocturno (or something of that sort), and an effective fantasia on some conspicuous theme. Then let \* \* \* publish the six pieces \* \* \* all together so that publisher, critic, artist and public all have to do with them at the same time. Instead of dishing up one little sweetmeat for the people give them a proper dinner. \* \* \* I consider this the best, especially for pianoforte works."

If this advice was good for Franz Kroll, how much better and more needed is it for the legion of youth of yet unspoken merit who insist on flaring into print? Let them, in charity to themselves if no one else, withhold the first "little song." Let them try the recipe of accomplishing six works, be they short or long. Perhaps when they have reached the sixth they will do of themselves what the public would have done had they been proffered them—throw away the first three or four. Perhaps they'll turn over a new leaf and forswear composition for good, at any rate for a time. Whatever they may do the result of delay is bound to be a beneficial one to themselves and to the public. Let the young rank of composition take time to become its own critic before rushing with new printed stuff to the publisher's useless pile or assailing the ears of the community with what in the first gush of enthusiasm they believe to be extremely fine, if unappreciated, music.

At present the self-confidence of most of this impotent army is discouraging. They will burden you hopefully with sheaves of their unsold music and never assume it can be anything but a joy. They have never put themselves to any consistent test or held back what they supposed to be an idea to seek the advantage of comparison even for a day.

Now for the sake of a large and polite musical coterie, for the sake of reviewers who have just so much extra stuff to weed out, for the sake of shoppers who find it a cumbersome barrier, we won't make any plea for music, since the goddess is sure to look out for herself. We would earnestly suggest the test of Liszt's six compositions. We venture to say that one-half the youth will get tired of it before they reach the fourth. That's a good deal saved. For the rest we may have less music and much more sparsely diffused in the outcome of self-analysis, but we shall have better music when it comes.

An advance in quality and an enormous reduction in quantity is our need, which Liszt's counsel might help to accomplish.

#### CONSERVATOIRES.

THE London *Musical News* is discussing the burning question of conservatoires once more. The writer of course admits the hardship caused to many deserving teachers by the growth of music schools, and seems to attribute the change of instructors on the part of pupils to fashion, and also to the freedom and social life found in a well conducted school as contrasted with the monotony of private lessons and home study. That the result, be the cause of it what it may, is disastrous to many teachers is beyond dispute.

"In self defense some capable professors, and many incapable charlatans, have started schools of their own, to which they hope to attract the public with more success than they had as private teachers. Such private ventures, denominated colleges, or academies, or what not, stand or fall in the honest opinions of competent judges just as the private teacher is estimated. The work done may be good, but we have no guarantee that it is so beyond any personal knowledge which we may have of the teacher; hence such private ventures ought to be classed separately from the recognized public schools in which a complete curriculum is provided, which

must be followed by all the students who enter there. In the one case we have only private teaching under another name, with all the faults and none of the advantages of private instruction proper, and without the compensating advantage of the regular conservatoire system; while, on the other hand, we have some public guarantee of the efficiency of the professors, a complete and liberal education in all necessary branches of the art, a musical 'atmosphere' which cannot fail to influence an intelligent student, healthy competition, and the advantage of possessing an 'Alma Mater' on leaving the college or academy. This last point is one which should not be overlooked by the aspiring young professional."

The English writer by the words public school means institutions like the Royal Academy of Music, the Gresham College of Music and some other foundations. But experience shows that neither royal or national charters, nor acts of legislature, can afford a guarantee of the efficiency of the professors. The standing of English conservatoires, like the standing of American ones, must be estimated just as the private teacher's standing is judged.

#### PRIMA DONNA RIVALRY.

THERE seems little outlook, when comparisons have been made, for the usual fierce prima donna rivalry this season. Eames does not return to set the jealous fount bubbling with Melba over, at the least, let us say, *Juliet* and *Marguerite*. Marcella Sembrich does not arrive at all. Although Sembrich was planned to have preceded Melba, not alternated with her, the cause of rivalry between these two singers would have been created none the less. Sembrich, with the magnetic brilliancy, the versatility and daring and the fine musical and emotional outfit, would have had it in her power, though somewhat past her prime, to pique public taste against the more commonplace equipment of the Australian prima donna, who sings as though by some strange accident the lark had become prisoned in her throat.

Calvé and Melba are friends. There will be no lofty, high spirited, high bred young prima donna, who was made to feel strangely chilly on her own soil, to give Calvé the idea that she has a jealous rival. Calvé, the fiery daughter of the south, whose every feeling was apt to find vent in free and full expression, could hardly be expected to understand the finely poised dignity and restraint of Eames' resentment, which had its deepest root in the fact that she was making her appeal to her own people, in the chief city of her own country, which naturally was not the case with either Calvé or Melba. Poor Calvé, who pours forth most she feels in a lava of speech, could not translate upon the same stage the proud, firm curve of the lip, with the smile of gracious haughtiness, which Eames can so well command under any smart or disappointment, into anything but a feeling of anger and jealousy against herself. There was a tremendous mistake between these prima donnas, whose natures, aside from conditions, were so radically opposed. Now one, our own, is a fair and, we are thankful, prosperous alien for a season, and there will be another vacancy behind the Metropolitan curtain in the case of one of its harshest rivalries.

Yes, we are going to have a very calm season of it. The light soprano has no rivals. Nobody ever bothers about her. The truth is, soprano of the coloratura class are very monopolizing ladies, and are seldom found in a single company in double harness. The *Zerlinas* and *Cherubinos* the *Mignons* (we beg the pardon of Calvé, who is also addicted we believe to Thomas' own favored rôle of *Ophélie*), the *Neddas* (we might apologize to Melba here) usually go alone. They are the most useful little ladies in the world, and make during a season over and over pivots upon which may revolve a galaxy of great shining stars; but they never excite any jealousy, and the managerial hair never undergoes a second's rumple because of their frictional miseries.

The contraltos usually come under the same head. Mantelli last season was jealous of nobody. She will not this season be any more so, although she will be decidedly disappointed that she gets no chance to sing *Carmen*. She realizes, however, that no one else living can sing it as Calvé sings it, and will be glad to look on and admire, but after Calvé Eugenia Mantelli believed she herself might make the next best *Carmen* at the Metropolitan. It had been her most popular rôle in Europe. Those who had seen here the *Amneris* of this fine singing actress, the *Ortruda*, even the *Aucena*, might glean at once that



Mantelli possessed rarely the powers for the tragic portent of *Carmen's* rôle. She has been seen to rehearse the part fully in private, and the plastic piquancy, the seduction and the chic were unexpectedly as strongly in evidence as the sombre dramatic force called forth in the card and the death scenes. Mantelli will have received a check to her hopes, but she will not help to swell any the more the lessened ranks of this year's rivalry. She is an enormous admirer of Calvé.

The indications are therefore for a strong quietus upon the bubbling, boiling tumult which usually seethes behind the Metropolitan curtain. It seems as if Messrs. Abbey & Grau might have quite a big holiday and the daily newspapers a bigger. Unless there develop some unexpected evolutions, the fact is there are no ladies to fight.

Prima donna rivalry is a very hideous form of disease. The narrowmindedness which it induces from one to the other getting into the public prints influences public opinion tremendously strongly, usually in the disfavor of everyone involved. Calvé left here two seasons ago with the reputation of an excitable, unreasonable woman who had treated Eames very badly. Eames carried away the blame of being a cold, disagreeable woman who felt little and showed it less. Melba, in the shallow commonplaceness which permits always the best that is in her to appear at the surface, gets ordinarily the largest credit, and is voted a delightful person off as well as on the stage. Alack! these women are sadly mistaken oft-times, and their squabbles are at the bottom of it. Much as we shall miss this year the gracious gifted Eames, from the internecine warfare point of view she is not to be grudged her absence, nor ought we to feel regretful that the brilliant Sembrich will save her full ripe energies from the petty wearing friction which seems to flourish with such energy round the soil of our opera house.

This, the prime donne will themselves tell you, that everywhere do they meet jealousy, but never anywhere in proportion to the way they meet it in New York. The atmosphere exhales it in some occult way, and the very echo of the public clap excites behind the footlights a peculiar poignancy of gladness or disappointment that is altogether inexpressible. "I do not," said Calvé, "seek to compare judgment in the various capitals, but I do know in New York, before anything is said or done, just how the audience is feeling to me as well as to my companion singers. It is 'vibrant' always and its spirit is strangely communicable without a sign or a murmur."

We do hope that Calvé herself will be guided by the silent voice of this impressive and impressionable American house, and not hanker after singing anything which in its own "vibrant" way it has given to be understood it did not like. We will cite, for instance, Mignon and that indigestible outburst of opera called *Hamlet*. As for Boito's *Mefistofele*, too soon to offer hints of warnings; it can take care of itself.

This very matter of singing rôles which the public does not like at all, or in which it at least prefers one to the other, is at the bottom of much prima donna warfare. Just as much as Calvé will be accepted as *Santuzza* before Eames, so will Eames always be the ideal *Juliet* in preference to Melba. But to persuade these ladies to mutually agree on matters of this kind would mean anything short of bloodshed. Fortunately for the hope of peace this season, the demand for yield and interchange will be much smaller than that in seasons gone by.

**Moscow.**—The new theatre at Moscow will be inaugurated on December 15 with Italian opera.

**An Operatic Conduress.**—At the Manzoni Theatre, Verona, a lady, Eponina Rieschi, a pupil of the Naples Conservatory, conducts the orchestra. She began her career with a performance of *The Barber of Seville*, in which she won a decided success.

**Agram.**—The war of intendants has been ended by the intervention of the Ban of Croatia, who has restored Dr. Stephen von Milletich. The new opera house will be opened in October with a prologue by the intendant, and scenes from Zajic's opera, *Zring*. Especial attention will be given to Croatian opera.

**Monteverdi.**—The date of the birth of Monteverdi, who is usually but erroneously called Monteverde, has been settled by the publication of his baptismal certificate, by which it appears that he was baptized at Cremona May 15, 1567. In this document he is styled son of Messer Baldasar Monteverdo.



As much as Philip Hale am I surprised at such a sensible, staid organ as the *Fortnightly Review* printing the silly attack on Richard Wagner in its September issue. Not only was *Der Fall Wagner* written in 1888, but it has been extensively criticised in every musical journal of note in the world. It was translated for *THE MUSICAL COURIER* years ago, and since then Friedrich Nietzsche, the author, has been in an insane asylum. He was a crazy Wagnerite at one time and then became a crazier anti-Wagnerite.

Do you know, I believe that there is not much difference between the two.

Saul flayed the Christians, and after that epileptic attack of his Paul flayed the pagans. The viewpoint was shifted, the man remained the same.

There is one amusing thing that I overlooked in Nordau's attack on Wagner. He abuses Nietzsche for also attacking the mighty Richard. Anyone who will take the trouble to read *The Case of Wagner* in the *Fortnightly* will understand Nordau's position.

Five years before he published *Degeneration* Nietzsche had printed his abuse of Wagner. Nordau borrowed it almost outright, but not Nietzsche's brilliant and crazy German. That Nordau could not imitate. His own style is wooden and colorless, so he naturally resented Nietzsche getting first in the field. Oh, tra-la-la, Max of the tribe of Simon! We have discovered your little game. Oh, tra-la-la, thou literary Goneff!

If Frank Harris had remained editor of the *Fortnightly* such a stupid botch piece of editing would not have been allowed admission into its pages. I admire hugely the gullibility of my English cousins. Why, do you know, they are still quarreling over Praeger's book on Wagner, and some day they may discover that Wagner is dead! It reminds me of the story of the South Carolina man who came down from the mountains to vote for Andrew Jackson the other day.

With difficulty and with firewater was he persuaded that Jackson had not been a Presidential candidate for several years!

But wait until Clementi's *Recollections of Wagner* appear. How the English critics will enjoy quoting from the book and quarreling about it! Everything is possible in dear old England, except the prize cup for yachting.

An Englishman, John Charles Tarver, has given to the world a ponderous volume, *Gustave Flaubert, as Seen in His Works and Correspondence*. It is illustrated. Flaubert as a boy bears a startling resemblance to the young Beethoven. The same Jovian brow and firm jaws and mouth.

I do not know who Mr. Tarver is, but I don't like him. The volume put forth by the Appleton press is not an ideal specimen of biography. Mr. Tarver has singular views about Flaubert. He is not in sympathy with him—you can feel that at the start—and he singles out his weakest work, *Bouvard et Pécuchet*, as his masterpiece.

Now, any critic in swaddling clothes will laugh at this. Indeed, many eminent writers have deplored the publication of the work. Certainly the author of *Madame Bovary*, that psychological masterpiece, and of *Salammbô*, an opera in words, would never be ranked among the immortals because of his last and unfinished work. Mr. Tarver thinks precisely the other way.

He devotes many pages to the abuse of Madame Colet, Flaubert's friend, although there is another story which might have been told.

And there is too little mention of Guy de Maupassant and his relations with his dear master and godfather.

I adore Flaubert because of the intensity of his

worship for the literary art. He studied language as a virtuoso does his instrument. Yet we think it not strange if a pianist practices ten hours a day for ten years. But if a man studies style with the same devotion he is called crazy—a torturer of phrases—affected and what not!

"Oh, anyone can write his language!" cries the glib gentleman who drops drivelt from the point of his pen.

Not so fast, my good man. How many men are there alive to-day who are masters of a great English style? Name them.

Meredith coruscates, coquets with the tongue, and goes clean daft. Du Maurier's style is merely comic opera. He can't write English. Thomas Hardy has a sweet, smooth, sensible form. He is not brilliant, neither is he distinctive. George Moore does good things at times. Oscar Wilde was superb when he chose, but he is conjugating the treadmill and picking the vowel sounds out of oakum. J. H. Short-house is the master of a silvery style—lovely musical English. Kipling is a firecracker—he has the manner of a newspaper reporter turned melo-dramatist. Zangwill writes firm, strong, cool English.

As for your Hall Caines, your Rider Haggards, your Barries and your Crocketts, your Besants, your Mrs. Humphry Wards and all the other horrors that, with rearing heads, prance solemnly over the graves of Robert Louis Stevenson, Thomas Huxley, Cardinal Newman and Walter Pater, why, good Lord, deliver me from the whole cackling, snorting tribe.

In America we are worse off than in England. I can say no more, else I will be accused of not admiring Mr. Howells or Mr. Davis. Our greatest artist lives in London. When he publishes we poke fun at his exquisite style and cadenced prose.

I mean, of course, Henry James.

Just read what the great misunderstood Flaubert said about prose:

"The time of the beautiful is past. I can conceive, however, a prose style which would be beautiful, which some one will produce one of these days, in ten years, or ten centuries, and which will be as rhythmical as verse, precise as the language of science, and which will have undulations, modulations like those of a violoncello, flashes of fire; a style which would enter into the idea like the stroke of a stiletto, and on which our thought would sail over gleaming surfaces as when one sails in a boat with a good wind to one's back. Prose is born of yesterday; that has to be said. Verse is the form, the appropriate form, of the literature of antiquity. All the combinations of prosody have been made. Those of prose are still to make." Flaubert recognized, however, that there is something greater than style. It is in a letter to Mme. Colet that we find the following acute observation: "What distinguishes great genius is generalization and creation. They resume scattered personalities in a type, and bring new characters to the conscious perception of humanity. Do we not believe in the existence of Don Quixote as in that of Cæsar? Shakespeare is something tremendous in this respect; he was not a man, but a continent; there were great men in him, whole crowds, countries. They have no need of attending to style, men like that; they are strong, in spite of all their faults, and because of them; but we, the little ones, we are worth nothing, except by finish of execution. Hugo, in this century, will knock the bottom out of everybody, although he is full of bad things. But what a wind! What a wind! I venture here on a proposition which I would not dare to express anywhere else. It is that the great men often write very badly; and so much the better for them. It is not to them that we must go to look for the art of form, but to the second best to Horace, to La Bruyère. One should know the masters by heart, idolize them, try to think like them, and then separate from them forever. In the matter of technical instruction, there is more profit to be drawn from the learned, the dexterous minds."

That Flaubert never married is well known. At a later period Georges Sand frequently urged him to marry. His answer was always the same: "As for living with a wife, marrying, as you advise me, the prospect seems to me fantastic. Why? I am sure I don't know. But that is how it is. Explain the problem. The feminine has never been dovetailed into my existence, and then I am not rich enough, and then, and then—I am too old—and then,



too decent to inflict my person on another to all eternity. There is an ecclesiastical basis in me which is not recognized." Two years later, however, he wrote: "What you say to me of your dear little ones has moved me to the bottom of my soul. Why is that not mine? Yet I was born with the capacity for all tenderness. But one does not make one's destiny; one submits to it. I was a coward in my youth; I was afraid of life! Everything gets its reward." "As for letting my personal opinion of the characters that I bring onto the stage be seen, no, no—a thousand times no! I do not recognize my right to do so. If the reader does not draw from a book the morality that ought to be in it the reason is that the reader is a fool or the book is false in the point of accuracy. For the moment that a thing is true it is good. Obscene books, even, are only immoral because they want truth. Things do not go on in that way in life. And observe that I hate what it is agreed to call realism, although I am made one of its pontiffs."

I told you last week that with a conscientiousness born of a pure, upright nature I have been endeavoring to catch up to that fatal first week of theatricals.

I have not yet succeeded, although, like the young frozen fellow in *Excelsior* (Longfellow's, not Ed. Rice's), I have kept on upward. When I reach Fifty-eighth street, in the neighborhood of Terrace Garden, and see that mighty banner flaunting alliteratively in the wind, Proctor's Pleasure Palace, then, and only then, will I have compassed the task and the trained elephants.

But, hold! Stay!—as they say in *The Sporting Duchess* (they call her Spitting since the big run set in)—I have forgotten something.

Alas and alack! Do what I can I shall ever be without the consolation of having done my duty. Unless I can set back the hands on the clock of Time I can never witness *The Bathing Girl*!

Thus is the gaudy couch of the dramatic news man bespangled with thorns.

But I did see *Fleur de Lis*, or, as Vance Thompson calls it, "*Fleur de Lit*," at Palmer's. As a spectacle it does not compare with some comic opera productions, but it has a capital book, a well defined story and a funny one. The picture of the two hereditary foes talking over old times is a bit of genuine comedy and is very well acted by Alf Whelan and Jeff De Angelis. Mr. Whelan suggests Henry Irving, but not in an effusive manner, and Mr. De Angelis is, as usual, delightful.

I am sure he will shine as a star next season. Indeed, I suggested that he should star several years ago. He has a lighter, finer touch than any of his contemporaries. He has more of the Gallic in his methods. His buffoonery is legitimate. He can be the buffoon and the artist—rather a masterful achievement, I think.

To be sure, his legs are not alliterative, but who cares for alliteration nowadays but Swinburne and Nym Crinkle—poetry and melodrama?

As the crusty *Count des Escarilles* De Angelis furnishes us with a genuine comedy part. At times he looks like an animated wart; at times he suggests a furious lobster; but he never oversteps the boundary of good taste. His slang is almost spiritualized; at least it is deodorized. It is the very simulacra of slang—vulgarity without its Tenderloin vestment.

His singing is, I am sorry to say, improving. This news will be a source of dismay to Mr. De Angelis' admirers. His tone production was so unique, his coloratura so infectious, that it was almost fit for quarantine. Some weatherwise idiot said in a moment of lunacy:

"Go, Jeff, go to a vocal maestro. You have a voice. Learn how to produce it properly."

Mein Gott! As if De Angelis has not laid captive audiences from here to Frisco with those marvelous scranne pipes of his! And an enemy advised him to cultivate that same curiously beautiful voice—to have some man who coaches singers for the grand opera fool, meddle, dicker and dally with the voice until its cactus-like quality vanishes.

I fear Mr. De Angelis has been listening to the voice of the tempter. I noticed on Wednesday night that he sang more smoothly and, worse still, almost in tune. And this, too, when he knows full well that one of his claims to greatness—a claim that should

send his name bicycling down the thirsty corridors of Time—is that he sings worse than Francis Wilson!

Joseffy, the pianist, and De Angelis are neighbors up on the Hudson. Together they rode down to town recently. De Angelis informed Joseffy that he thought of cultivating his voice.

"If you do," said the celebrated virtuoso, "Nat Roth will reduce your salary."

I found Della Fox changed but little. She has not lost her old magnetic quality, and she certainly seems thinner. I liked her Savoyard costume the best. A very handsome young man, Melville Stuart, who owns or has rented for the season a musical baritone, is the leading juvenile. Miss Fox and Mr. De Angelis carry the burden on their backs.

As a matter of personal taste I like *The Little Trooper* better than *Fleur de Lis*, yet the latter piece is sufficiently amusing and picturesque.

An anxious inquirer wishes to know if the Bostonians live in Hoboken during their engagement at George Hart's pretty new Lyric Theatre.

No, worried one. The company cross the raging main every night and sleep in New York. This, too, despite the fact that the beer in Hoboken is of a superior quality.

Hurrah! this is good news. Duse may come, after all. I suspected from the first that her refusal was not final. I hope that Manager Miner can fix matters. The greatest actress of her generation is neither young nor strong, so we cannot expect in the nature of things to see much of her. Let us be grateful if she visits us but once more. I am a native American in matters artistic, but in the Duse matters I throw patriotism to the winds. She is so great that nationality becomes a paltry issue. How does that sound for rank defiance of the dearest thing to Philistia?

I told you a story last week about Alvary and the frigid cow. Here is another one, but there is no cow in it:

The Damrosch Company was singing Siegfried in Cincinnati. In the last act only *Brünhilde* appears on her fire begirt rock. *Siegfried*, he of the asbestos legs, scales the heights and rescues *Brünhilde* from steaming dreams. A kiss cements, or rather mucilages, their union. This kiss is orchestrated by Wagner in a most portentous manner. Since the memory of man runneth not to the contrary, as Blackstone hath it, there never has been seen, felt or heard such a kiss. It is the ideal osculation of the Cosmos. The shivering of the strings, the soft sighing of the wood wind and the lascivious yells of the brass choir wait the auditors' imagination into Swinburneland, where the landscapes are dim and dew drenched, where lapping Apollinaris waters woo and win, and where the red headed girl stands waiting for the strong lips—the lips of honey and garlic—of her lover.

All this and much more is in this kiss poem. It would take the combined pens of those mighty, gross giants, Rabelais and Balzac, to give the idea a fitting verbal vestment.

As Alvary was engaged in this fierce labial duel with Rosa Sucher and Mr. Damrosch was playing torturing music, some one in the gallery laughed.

Horrors!

A laugh at a moment when hysteria had marked the house as its own was fatal. One laugh would breed another, and then a chaos of cackinnation.

Alvary felt the tense gravity of the moment.

Ungluing his ardent lips he looked up at the gallery with reproachful, handsome eyes.

Stillness as of the crematory ensued, and then, like a cat that has been momentarily diverted from a saucer of cream he returned to his devotions.

It was supreme, and Mr. Damrosch's cuffs sobbed audibly.

And the kiss played on.

An eerie (not Pennsylvania, but just plain old eerie of Scotland) story comes to me by way of Indianapolis. A young woman—a pianist—died, was laid out in state on the top of her grand piano. A clergyman read the burial service and some one—a person of nerve—played a requiem literally under the corpse. Then the body was placed in the piano and the affair lowered into a half acre pit—it was a concert grand. I can't give you the name of the piano manufacturer,

but if I could I would not, for you might suspect me of trying a subtle puff. I might suggest, however, that the firm change its name to Broadbury.

The Bijou is well named. It is now a jewel of a theatre. To me it was always a dank, dark, uncomfortable and stupid sort of place. Now it is bright and cheerful, and not the least cheerful thing about the establishment is Rudolph Aronson.

I met Manager E. E. Rice in a cable car the other day. His season at Manhattan has been one of unexceptional prosperity. He tells me that Mr. Corbin will spend \$100,000 in improving the place for next summer. Mr. Rice has struck upon a good thing, not the first in his plaid checkered career. He is enthusiastic over the newly organized Kerker orchestra which he proposes—of course with Gus' co-operation—to make the Strauss Orchestra of America.

And Kerker has the rhythmic lit in his baton.

The Klafsky-Pollini row I referred to weeks ago. There has really been nothing since to warrant any talk. Klafsky is here. Pollini is in Hamburg. The little manager may rave himself into a whooping cough, but Klafsky will sing with Walter Damrosch just the same.

When she returns to Germany there will be a solemn conclave of human beer barrels, the Cartel Verein; but what German singer cares a hang for a managerial union in Germany, especially after a lucrative American engagement?

Klafsky will sing, Pollini will rage, and Klafsky will pay her fine. Incidentally, if Klafsky's latest husband, Herr Lohse, should punch the whiskers of Pollini a large, sorrowing contingent of German singers would joyfully arise and call him blessed.

A pretty story is told concerning Baroness Rothschild. Recently she invited a famous prima donna to drive, and after dinner asked her to try the tone of her piano. Not a sound came from the keys. "I had the instrument unstrung this morning, made-moiselle," said the baroness, "that you might see that the only pleasure that I promised myself from your presence this evening was the pleasure of your society."

May Irwin is fatly magnetic. Cleverest of her size, a horseless carriage in bulk, a smile of Rabelaisian proportions, an appeal to the gross, but by the dearest art, she returned to us last week at the Bijou Theatre and simply smiled.

Immediately she had the town at her feet.

Heinrich Heine, impeccable poet, sick and shivering, sat in the stalls of the Paris Opéra when Pauline Viardot sang. The great dramatic soprano opened her cavernous mouth and the lyric worshipper of the Venus of Milo shuddered.

He was dismayed at the possibilities of the yawning gulf he beheld. He thought of elephants, and then of the ferocious hippopotami, but that month rained golden notes, notes vibrant with music, upon him, and he was mute with joy.

When May Irwin sang *I Want Yer, Ma Honey*, I thought of the dead poet and his singer.

Irwin has the smile which the sun saw when it sank in some dim period of the world's paleontological history. In those misty days strange monsters barked at the moon in steaming oceans of ooze and cypress.

The Irwin smile has bridged the gulf of years. It is prehistoric; it is radiant with promise of the future.

Before the Irwin smile Gotham had not lived. In its enlivening crevices, its massive folds, its gorgeous humor-drenched interstices, the smile carries with it all the joy of life, that joy hummed by the Psalmists and growled at by Henrik Ibsen. Without the Irwin smile our great huge ball spinning through space and covered with lichen-like life would be a floating cemetery. I can say with that aged and devout person spoken of in the Testament (according to Renan):

"Take thy faithful servant, O Lord; We have bathed in the Irwin smile!"

She came, she smiled, she conquered. This rotund angel in smiles, this dispenser of happiness by the quart, liquid measure, this embodiment of sweet sensuality—a Pantagruel in petticoats.

The Widow Jones is down on the house bills of the Bijou as the work of John J. McNally.

Well, what boots it?

Who fashioned the saccharine lump we call May



Irwin? What master builder laid out the supreme lines on which she was modeled?

Certainly not Ibsen's Master Builder.

In one of his prose rhapsodies Heine describes this earth as the dream of a drunken god. When the divinity chooses to awaken, presto! we are not. We were but dream images.

Whose fantastic dream, then, is this delicious Irwin? I feel like going nightly to the theatre, for fear she will suddenly evaporate, and then think how poor, gray and withered would be this world of ours!

The Government of these United States should capture this woman. Else she will be apprehended by some foreign power and employed to put down internecine convulsions by her smile.

Can't you see her in some strange land, standing on a marble, vine-embowered balustrade? Before her surge and seethe the horrid hoi-polloi—a menacing mob.

A great silence settles upon all as the massive May appears.

A great fear seizes the multitude. It strives to escape. But it is nailed to the spot, its legs rooted in the mire of magnetism. Then the iridescent Irwin slowly smiles.

It is the smile of a syndicate of Mona Lisas—the woman thought on canvas by Leonardo da Vinci.

It is a smile as wide as an avalanche, as soft as a teething babe's.

Under it the proletariat melts, thaws and resolves itself into everlasting laughter. Hark! do you hear it? Laughter Homeric, laughter heaven storming, laughter that splits the sides of the universe, tickles the risible rib of the Cosmos and rudely jabs the midriff of eternity.

It is May Irwin's smile that has caused it, and a nation's peril is averted.

If you don't believe me, go and see her.

Miss Irwin carries enough magnetism about her portly person to furnish power for a trolley system. She sings with the emollient tones of a calliope, and still she bears the hall mark of the artist.

She has dignity, repose, artistic reticence and, best of all, imagination.

She becomes at once the character she assumes, and this independent of costume, scenery, make-up. By the potency of her imagination she is a rowdy roustabout. New York and Paris—the latter is supposed to be the scene of her environment—are forgotten.

On some low, long, moon-haunted levee stands a coal black giant, his great white saucer eyes are gleaming with rage—triumphant rage. He chants the song of the defeated—the song of the undone "nigger." You hear the fierce metallic clangor of razors. The air is full of conflict, strange oaths, wool, wickedness and whiskey. It is the lay of the "New Bully." No longer is May Irwin before us. A vindictive African has slashed his foe into flinders, and his rejoicing in lyric, fascinating and rhythmic.

I defy you to remain cool while this picture is being painted for you by Irwin.

You see, this woman whose waist is a world too wide for short-armed adorers, whose mouth can kiss, caress and converse at the same time—like some female Caesar—this girl, fair, fat, forty and frolicsome, has other strings she can twang. She is a comedienne, born, not fabricated. She can be Irish and African as she pleases, and she is often May Irwin—for which the gods be appeased and honored with burnt offerings!

As the Widow Jones the whole stage falls in love

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with her, but only after her audience has been captivated and laid subjugated by the heels.

I can't very well remember what the play was about. I know that May smiled and May sang and that somebody was in love with her all the time. Only that and nothing more.

For the rest, when her company was not blinded by the calcium rays of her magnetic glance it did very well.

Plenty of music and dancing and brisk action. The story was most emphatically not the thing, but May Irwin was.

With Ernst Neyer leading a picked orchestra and in a charming bijou of a playhouse, suffused by the flamboyant Irwin smile, is it any wonder the house is packed to suffocation at every performance?

### Boston Music Notes.

BOSTON OFFICE THE MUSICAL COURIER, }  
17 Beacon Street, September 21, 1895.

AT their first concert in December the Cecilia will give Berlioz's Requiem with five orchestras and chorus.

This winter the Apollo will do the Oedipus by John Knowles Paine exactly as it was given originally at Harvard, Mr. George Riddle reading the poem.

The Händel and Haydn will sing the Messiah twice at Christmas, Verdi's Requiem in February, the Passion music on Good Friday and the Creation at Easter. The artists who will assist are not as yet determined upon.

The musical services at the Commonwealth Avenue Church will be resumed in October. The choir of the church under Mr. Norman McLeod has been reorganized, and at these services will be assisted by Mrs. Jennie Patrick Walker, Miss Gertrude Edmonds, Arthur Beresford and others.

Mr. and Mrs. Lyman Wheeler have returned to their apartments in the Oxford after a delightful vacation in the "wilder Maine." They are entertaining Mrs. John Dexter, recently returned from Paris. Mr. Wheeler resumes his teaching September 25.

Miss Helen Ormsbee, pupil of Lyman Wheeler, has made a qualified success as *Josephine* in Pinafore during the past season at Crescent Park. The opera had a run of nearly 100 performances. Miss Ormsbee is the first soprano of the Schubert Ladies' Quartet in this city.

The chimes at Arlington Street Church are to be rung by electricity, the ringer sitting comfortably at a keyboard in the organ loft. The new organ will also be run by electricity. The work on this instrument is not yet completed, but the church will probably be open in about a fortnight.

The first recital at the New England Conservatory of Music took place Thursday evening at 8 o'clock, when the students of the advanced classes took part.

The conservatory has started the fall term with a large number of students from all parts of the country, and a most successful year seems to be guaranteed.

Miss Gertrude Franklin will give two recitals in November in Steinert Hall, assisted by one of her pupils, Mrs. Atherton Loring, contralto. The songs will all be French and English, some of them rearrangements of old English songs that Miss Franklin had made for her this year when abroad. Her time is fully occupied with pupils already.

Mme. Cappiani has been paying a visit to her former home and friends in Boston, and has enjoyed listening to her pupil, Miss Lillian Russell.

A quartet known as the Cantabrigia Club Quartet has been formed and includes Mrs. Frank Lynes, soprano; Miss Harriet E. Bailey, second soprano; Mrs. A. L. Bowker, first alto, and Mrs. F. C. Rivinius, second alto.

At the suggestion of Mr. C. K. Bolton, the librarian of the Brookline Public Library, a musical library, not yet complete, is planned on the most liberal lines and will in the near future offer a rare opportunity for music lovers to pursue their favorite study unhindered by the lack of text books and standard compositions.

In a quiet room have been collected the various books on music contained in the library. When all have been placed

here, there will be about 400 volumes, comprising works on biography of musical authors, text books and essays, novels relating to music, and copies of the more noted compositions.

The songs and ballads peculiar to each country have been separated into groups, as have also the operatic works of the great composers.

The collection has been increased by recent gifts of books and music by parties interested in the work and by publishers.

An effort is being made by Mr. Bolton to induce the publishers of various musical compositions to present a copy of their pieces to the library. While it is the intention of the trustees to at present confine their purchases for this department to standard compositions, they have a place for the lighter and more popular airs, and gifts of this sort will be very acceptable. They have serious thoughts of starting a loan collection of the more costly subscription works and whatever manuscripts may be available, but at present the practical part of the scheme is to be put into complete working order before anything more elaborate is attempted.

A very enjoyable concert was given at the house of Mrs. Henry McKean, at Pride's Crossing, on Tuesday, September 10, the performers being Miss Lena Little, Mr. B. J. Lang and Mr. A. Tirindelli. Mr. Tirindelli is a newcomer in this country; he is a young Italian violinist of striking talent, and has already made his mark in his own country as player, composer and director. He is director of the conservatory in Venice, and has also conducted the opera there. His playing at the concert at Pride's Crossing, where he played things by Nachez, Remenyi, Tartini, Veracini and Bazzini, was much appreciated by a large audience. Miss Little sang songs by Brahms and several by Mr. Tirindelli, which latter created great enthusiasm, two of them being imperatively encored. Mr. Lang's playing of short things by Sgambati, Chopin and himself was admirable as ever. The concert closed with an *Agnus Dei* by Bizet, sung by Miss Little, the violin obligato being played by Mr. Tirindelli.

The sale of seats for the Symphony rehearsals and concerts will begin in Music Hall next Monday morning and will be continued during the three following days. The seats will be sold as usual—by auction. The first rehearsal will be given on the afternoon of October 18 and the first concert on the evening of the 19th.

The Copley Square School of Music, Languages, Elocution and Art, in the Pierce Building, Copley square, will reopen in all branches to-morrow.

Miss Emma S. Howe, the well-known vocal teacher, accompanied by her mother, returned from abroad last week.

Mr. Herbert Johnson sang last Tuesday evening at Worcester.

Mr. Wilhelm Heinrich has returned from abroad.

Mr. Schroeder, the first cellist of the Boston Symphony Orchestra, is convalescing from his operation for appendicitis.

Mr. Frank A. Kennedy, the young violinist, has returned to the city for the winter and is now ready to accept concert engagements for the coming season, or he will receive pupils for violin instruction. His address is 1209 Washington street.

Madame E. M. De Angelis, who has been spending the greater part of the summer in Paris, is now in London.

Ernst Perabo, the pianist, is to play in Chicago in November.

Mr. Henry Lawson Hearts, the organist, has returned from his summer sojournings near Brattleboro, Vt.

Mrs. Minnie Little, the well-known vocal teacher, and her daughter, Miss Minnie Little, the pianist, have returned from Maine, and are now ready to resume lessons at their city residence, 90 Waltham street.

Adolph Sailer, a well-known cello player in the Symphony Orchestra, died Thursday at the residence of Dr. J. Gillespie, No. 1 Elmwood street, Roxbury. He was thirty-



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five years old, and was a native of Switzerland. He came from a musical family, and as a musician he was a genius. His father was a prominent railroad magnate in Switzerland, and his mother is a renowned musician. Deceased was a member of the Swiss Aid Society. The funeral took place Saturday afternoon at 3 o'clock in the crematory at Forest Hills. Mr. Le Grace, the Swiss Consul, officiated, and music was furnished by the Swiss Society.

### A Voice from the Far Past.

**A** VOICE from the past. That is an old phrase, but it is peculiarly applicable to the reappearance of J. Sims Reeves in the newspapers after half a dozen years of practical oblivion, said the New York Herald on Sunday. The greatest English tenor since the days of Braham, he had fain to submit to the fate of all his class. A singer is *vox et præterea nihil*. When he loses his vox he becomes nihil, so far as the great, stupid, forgetful public are concerned. Even before his farewell appearance on May 11, 1891, his voice, once so pure, so sweet in quality, so marvelous in compass, had yielded before the coming of age. It was then a memory, not an extant fact. And the memory survived only among that small class who are students in musical history, who are interested in the past rather than the present.

And now at the age of seventy-three Mr. Sims Reeves' name once more comes insistently before the world. But it is not in his historical capacity as a singer. It is in the more intimate and domestic form of a blushing bridegroom. The septuagenarian widower has taken to himself a second wife, who is described as young and handsome. And the world that has always loved a lover pours out its tribute of appropriate affection to one who has conquered in the lists of Cupid even after he had retired from the battleground of Thalia.

Let us look back from the present to half a century ago. It was about this time that an astonishing thing happened at the Scala Theatre in Milan. That stronghold of Italian opera had been stormed by a young man of foreign race—a race, too, that in spite of its undeniable greatness in other lines of human achievement has always been held a barbarous and outcast alien among lovers of music. No great musicians have ever appeared among the Anglo-Saxons, and only a sparse handful of great singers. Yet here in the native home of melody, in the cradle of warblers, male and female, came a young English tenor singing in Italian, and with so godlike a voice that native singers appeared to sing small indeed. His teacher, the famous Alberto Mazzucato, was in raptures. The great Italian tenor, Rubini, full of years and honors, acknowledged that a peer had arisen to take his place. The young Northern tenor was the lion of the hour. Needless to say that that tenor was J. Sims Reeves.

He had first seen the light in England, at Shooter's Hill, Kent, on October 21, 1822. By the time he was fourteen he had won a reputation as a clever performer on various instruments, and he held the position of organist and director in the church of North Gray, in Kent. His father, himself a popular professor of music and singing, saw that there were still greater opportunities open to him as a singer. In boyhood he had a lovely soprano voice. As he passed into manhood his tutors believed that he would excel as a baritone. It was as a baritone that he made his first appearance on the operatic stage, in June, 1839, at New-castle-on-Tyne. Not till a year later, after he had been singing baritone in Scotland and Ireland, did he discover the true quality and compass of his voice. Accident, that potent factor in the lives of many great men, revealed it to

him in London, when he was billed for a tenor part at Drury Lane. His first great hit was made in Purcell's King Arthur, especially in the song, Come if You Dare.

It is characteristic of his painstaking qualities that the first use he made of this success was to go to Paris to take lessons of Bordogni. Thence he passed to Milan, where, under the tuition of Mazzucato, he made such progress as to enable him to appear at La Scala with the success already chronicled. In Lucia di Lammermoor his *Edgar* was acknowledged to be the finest known to any living audience. Returning to England and to Drury Lane, he more than justified his Italian reputation. Then came a successful appearance in oratorio and the electrifying engagements in Dublin, in the North, at the Royal Italian Opera, Covent Garden and at Her Majesty's Theatre.

While in Dublin a significant incident occurred. He had just completed his own engagement, and was present as a spectator in the opera house when a Signor Paglieri, an Italian of some note, was singing *Edgar* to the Lucia of Miss Catharine Hayes. Under ordinary circumstances Paglieri would have been at least acceptable. But with the divine notes of Sims Reeves still ringing in their ears the Irish audience would not stand him. The presence of the great English favorite had been noticed. Loud cries went up for "Reeves! Reeves!" At first Mr. Reeves refused the urgent invitations of the manager to step upon the stage. But when the audience rose to its feet and clamorously seconded the managerial request, Mr. Reeves bowed to their will, and he sang *Edgar*, to the great delight of the public and the evident relief of Miss Hayes.

In 1851 he sang as first tenor at the Italian opera in Paris. After his farewell to the operatic stage, in 1861, he became popular all over the country as a ballad singer at concerts. In 1869 he celebrated the fiftieth anniversary of his appearance on the stage, an almost unprecedented feat in musical annals, and made the occasion historical in his entertaining volume, My Jubilee Performance, published in the same year.

Few men were more genial and approachable than Sims Reeves at the height of prosperity. He was one of the favorite members of the Garrick Club when Thackeray, Justice Talfourd and Sergeant Murphy haunted the old smoking room. But with the advance of age he foreswore late hours and retired to the pleasant home he had built for himself at Beulah Hill in Norwood, where he is surrounded with the mementos of his splendid past. At seventy-three he is as hale and active as when he first trod the boards of La Scala.

**Antwerp.**—The Royal Theatre of Antwerp opens September 29. The novelties are the operas *Alva*, by Paul Gilson, and *Saint Nikolaas*, by Jan Blockx. A new opera by Blockx, named *Rita*, has been accepted.

**A Lankow Pupil.**—Mrs. Powell, a pupil of Anna Lankow, of this city, recently sang at a concert at Gmund, in Bavaria, with much success. Her numbers were the Proch variations and an aria from Nicolai's *Merry Wives of Windsor*.

**Brussels.**—At the Théâtre de la Monnaie, Brussels, Saint-Saëns' *Samson and Delilah* was produced on September 9, Rossini's *Barbier* on September 11, and Verdi's *Aida* on September 13. The baritone Frederic Boyer seems to have made the hit of the season.

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### Music in the City Parks.

**N**EW YORKERS love good music and know a good thing when they hear it. So excellent an authority as Walter Damrosch insists that the masses possess undreamt of capabilities for musical attainment. There would, therefore, seem to be no reason why our people should be treated like suckling babes by the bandmasters employed by the city to furnish the outdoor concerts in the public parks.

That this is really the case is amply proven by the numerous complaints which the *Herald* has received from time to time of the quality of the programs rendered during the summer that is past.

The fact is the people are growing weary of musical twaddle. If a local composer reels off a "patrol," or what he thinks is a daring piece of descriptive writing, he appears to meet with no difficulty in inducing some accommodating bandmaster to "try it on the dog."

The public is sick of playing the rôle of the dog. Parents who would wish their children to hear more of the great composers have cried to the *Herald* for relief, and even the younger element itself is not far behind in the demand for greater and better variety.

The difficulty in the situation seems to be that the bandmaster, in making up his program, is hampered by the notion that his first duty to his employers and the populace is to be "popular."

But in order to be "popular" it is not necessary to descend to vulgarity. There is not a musician of note in the world who would dare to raise his voice against music that is essentially popular. Beethoven founded his great symphonies upon a simple melody. But there is a great gulf fixed between the music that has left its impress upon the heart of a generation of workers and the mawkish strains that catch the ear only to be forgotten in the crass for some new melodic monstrosity.

The prevailing character of the programs arranged for these outdoor concerts is well shown in the following specimens chosen at random from the records of last summer. Here is the concert given on the afternoon of July 21 on the Mall, in Central Park, by the Seventh Regiment Band:

March, The Yacht Club.....Banker  
Overture, Freischütz.....Weber  
Mazurka japonaise, La Mousme (new).....Ganne  
Collection of German songs.....Prohuent  
Fantaisie, A Ride for Life (new).....Cruger  
Scenes from Cavalleria Rusticana.....Masagnì  
Cornet solo.....W. B. Rogers  
Oriental Dance.....  
Syrian Patrol.....Aronson

Paraphrase, Nearer My God to Thee.....Reeves  
March, Directorate.....Sotua

This is not a program of education or even of elevation. The same old "chestnuts" for the most part that have done duty at scores of previous concerts, with Weber the only classic in sight. Even the populace, however, has grown tired of perpetually hearing the Freischütz overture.

Here is another quite as bad, because it lacks, like its predecessor, both novelty and instructiveness. One might say without fear of contradiction that it is not even popular. This concert was rendered August 18:

March, Regimental.....Sterns  
Overture, Zampa.....Herold  
Pilgrim's Song of Hope.....Battiste  
Cornet solo.....W. B. Rogers  
Fantaisie, Visions in a Dream.....Lumbye  
Scenes from Les Huguenots.....Meyerbeer  
Trombone solo.....A. George  
Mazurka, Saratoga Springs.....Rosteller  
Fantaisie, An Old Time Coach.....Crowe  
March, Company B.....Nappay

Twenty years ago, when open air concerts were a novel-

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CHRISTINE NILSSON acknowledges the priceless worth of her impresario's (Maurice Strakosch) system.

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Review by the late Dr. HEUFFEL, Musical Critic of the "Times", London: "Brief, singularly clear and absolutely free from padding, physiological or otherwise. The hints for voice cultivation and the system of daily practice comprising the 'Ten Commandments of Music' must be regarded as the concentrated extract of the teachings of a phenomenally successful master. The result of many years' careful observation, they are designed not only for developing, but also for keeping the vocal organs in the highest state of efficiency possible to them."

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ty, bandmasters now dead gave us Zampa in weekly doses. The fathers and mothers of to-day were nourished on Zampa. But that is no reason why they should be forced now to listen to the same old program.

There is plenty of good material to be found. Give us more Wagner—that is to say, not forever the wedding music from Lohengrin, with which all are familiar, but some other excerpts from the master's works—Wotan's Farewell, for instance, or the Song of the Rhine Daughters.

Some years ago a bandmaster tried Chopin's Funeral March at a people's concert and was astonished to find it a "go." Another leader had the temerity to spring the fourth movement of Beethoven's military sonata upon a miscellaneous assemblage of dancers and discovered to his lasting astonishment that it constituted the most effective music for marching ever attempted in his experience.

The public is all right. The good thing catches the masses, no matter when it was written or who wrote it. They don't stop to inquire about that. That man is a fool who imagines our open air audiences want no music but that which the hand organs peel about the streets, or the vaudeville artist trills from the vulgar stage.

"I am glad," said Mr. Walter Damrosch yesterday, "that the *Herald* has taken up this matter of music for the people. I am heartily in accord with the editorial comment I saw in the *Herald* a few days ago, where it says: 'Though we have no objection to listening to popular music, it would be wise to choke off the many musical amateurs and fakers who manage to get their compositions played by complacent conductors, to the great grief of those among the audiences who love good music.'"

"It seems to me that the Park Department is just as much to blame in permitting the rendition of that class of music as if it were to furnish a low variety show to the public, in which fat women should ride on bicycles and other vulgarities of that kind be features. People do not realize that cheap music is just as demoralizing as a vulgar or disgusting show.

"I do not object to popular music, and it would be absurd to say that all popular music is vulgar—just as absurd, for instance, as to say that all vulgar music is popular. But the public does not want the vulgar variety, and it is high time that an effort were made to educate the masses at these open air concerts of the summer.

"Americans, as a class, have a fine appreciation of music. Their aptitude for discerning the essential charm of the higher music is remarkable and should be cultivated with the greatest solicitude. They like the better class of music when they are permitted to hear it.

"Gilmore and the other noted band leaders used to give us a lot of trash, it is true, but through it all there was an ambitious trend toward something better, and I think it was this that made Gilmore and the others so popular."—*New York Herald*.

**Waldemar Spohr.**—Prof. Waldemar Spohr, formerly director of the Beethoven Academy of Music, of Philadelphia, has been appointed conductor of the Gesangverein Harmonie, of this city.

**Sunday Popular Concerts.**—Miss Lillian Blauvelt, soprano, and Mr. Edouard Remenyi, violinist, will be the soloists at the first Sunday Popular Concert at Carnegie Hall, October 6, when the Symphony Orchestra will play and Mr. Walter Damrosch conduct. Miss Blauvelt will sing the Bird Song from I Pagliacci and the waltz from Romeo and Juliet. Remenyi will play Hungarian airs and compositions by Saint-Saëns and Brahms. The program will include the march from Aida, the prelude from I Pagliacci, a new overture by A. Thomas, Le Carnaval de Venise, Tchaikowsky's Nutcracker suite, a pastorella by Boccherini, a canzonetta by Godard, and Moszkowski's Spanish dance from Boabdil. It is the intention of the management to continue these popular concerts during the season, and engage various conductors and orchestras, including Anton Seidl, Theodore Thomas, Frank Damrosch, George Henschel, Arthur Mees, John Lund, Frank van der Stucken, Marsick, the violinist, Victor Herbert and others. Among the soloists who will appear are Mme. Clementine de Vere-Sapio, Mrs. Vanderveer-Green, Signor Campanari, Marsick, Ondricek, Sauret, Fanny Bloomfield, Emil Fischer, Plunket Greene, Howard Brockway, Victor Harris, Miss Marguerite Hall, Miss Emma Juch, the Henschels and others. Popular prices will prevail—25 cents, 50 cents and \$1.

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**Bernard Sinsheimer.**—Mr. Bernard Sinsheimer has returned from Far Rockaway.

**Elliott Haslam.**—Elliott Haslam, the well-known singing master, will not be in New York this season.

**William Courtney.**—Mr. William Courtney will resume lessons Tuesday, October 1, at 27 Union square.

**The Toedt's Are in Town.**—Mr. and Mrs. Theodore Toedt [Ella Earl] have resumed their professional work.

**Minnie B. Heidenfeld.**—Mrs. Heidenfeld, the pianist, has finished her vacation and is in the city hard at work.

**Richard Burmeister.**—Burmeister, the pianist, arrived in this city last week from abroad. He went at once to Baltimore.

**Walter Kaufmann.**—Mr. Walter Kaufmann, who has been summering in Pennsylvania, has returned to town and resumed teaching.

**Van der Stucken.**—Frank van der Stucken, the conductor and composer, returned to this country last week. He was a caller at this office.

**Maud Powell.**—Miss Maud Powell returns to New York October 1 and joins her company in Chicago October 14, beginning a tour which will extend to February 1, when she returns East to fill solo and quartet dates in New York and vicinity.

**Carl Fiqué.**—Mr. Carl Fiqué has returned. He spent the summer partly on Cape Breton Island and partly in the Allegheny Mountains, but now resumes his functions as teacher of piano, and as organist at Zion Church, and as musical director of the Carl Fiqué Ladies' Vocal Club and the Brooklyn Männerchor.

**Clementine de Vere-Sapio.**—Mme. Clementine de Vere-Sapio will make her first appearance after her return to this country in the first concert of the New York Symphony Society, November 1 and 2. She will on this occasion very likely sing a new aria by Saint-Saëns, especially composed for her, entitled Pallas Athénée.

**Spokane, Wash.**—A new musical organization called the Arion Club has been organized. Prof. E. B. Freeman is president, C. W. Jones vice-president, G. W. M. Chant treasurer, and Fred. H. Whitney secretary. The other charter members are Harry Palmer, Leon Jones, C. S. B. Chant and W. H. Horn.

**A Wetzler Composition.**—Mr. Hermann Hans Wetzler has just completed a tone poem, Angels' Concert, after a painting of Hans Thoma, which will be performed for the first time at All Angels' Church (Eighty-first street and West End avenue) this coming Sunday. The orchestration and style are said to be quite novel. The work will be produced by the leading members of the New York Symphony Orchestra, under Mr. Wetzler's direction.

**Rivarde.**—It has been generally stated and the impression seems to be that young Rivarde is an American by birth. This is not true, however, as this marvelous young violinist, first saw the light of day on board a French ship in mid-ocean on a voyage from Havre to New York. It is a fact that the first two years of his life were spent in New York city, but since that he has resided for the last twenty-four years in France. One London paper in a recent comment said: "He is half French and half Spanish, with a dash of Russian." He certainly looks a Spaniard every

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inch, and most of the people who remember Sarasate twenty-five years ago will think that it is he again playing before them.

**Lansing.**—Abram Lansing has been re-engaged as musical director by the Cohoes Philharmonic Society.

**Bailey.**—Miss Marie Louise Bailey, of Nashville, Tenn., the young American pianist, has sailed on the steamship Ems for Bremen. She will proceed directly to Vienna for the purpose of studying another year with the celebrated Professor Leschetizky.

**National Institute of Music.**—Miss Laura C. Dennis and Madame Human-Blum, famous as vocal teachers, will begin their lessons at the National Institute of Music, 179 East Sixty-fourth street, on September 24, W. M. Sem-nacher director.

**Dory Burmeister-Petersen.**—This pianist is now in London, and will appear at several important concerts in that city during November and December next, and in January and February will fill several concert engagements at Berlin and Dresden prior to returning to Baltimore.

**Mme. Bloomfield-Zeiser.**—Mme. Bloomfield-Zeiser has been engaged by the New York Philharmonic Society for their second concert, December 14, when she will play the Beethoven E flat concerto. This concert will be given in commemoration of Beethoven.

**Not Emma Eames.**—The New York *Herald* one day last week published the news that Emma Eames had returned to America, and was stopping at Lenox. This is an error. The soprano is not in this country, and probably her mother, Mrs. Eames, was mistaken for the daughter.

**Melville.**—Miss Margaret Melville, of Brooklyn, N. Y., a young pianist of great promise, but seventeen years of age, accompanied by her mother and sister, sailed for Europe on the steamship Fürst Bismarck last Thursday, for the purpose of studying with Professor Leschetizky at Vienna.

**The Jeanne Franko Trio.**—Jeanne Franko, violinist; Celia Schiller, pianist, and Hans Kronold, cellist, have formed a trio, which is to be known as the Jeanne Franko Trio. Miss Franko is one of our most scholarly violinists and Miss Schiller is a brilliant, talented young lady whose piano playing is always artistic. The club will play both privately and publicly. Miss Schiller is no longer associated with the Metropolitan Trio.

**Kronberg Conservatory, Kansas City.**—The first recital of the second season at the Kronberg Conservatory of Music in Kansas City, Mo., took place Monday evening, September 16, before a very large and fashionable audience. The program was carried through with success by Mr. and Mrs. S. Kronberg, Rudolf King, François Boucher, Miss Daisy Stowell and Miss Helen H. Mitchell. Mrs. Kronberg and Rudolf King were the accompanists of the evening.

**No More Harvard Musical Junkets.**—Boston, September 17.—Among the new rules which go into effect on next Thursday at Harvard College is one putting a stop to distant trips of musical or dramatic clubs. There was considerable talk about this restriction among the faculty at the time the rule was framed, but it was finally voted not to allow musical or dramatic performances by students except in places to and from which the students can travel in one day. This will put a stop to the Hasty Pudding Club's performance in New York.—*Sun*.

**Melba Here.**—Nellie Melba, the soprano, arrived here last Saturday on the St. Louis. To-day she will start for Worcester, where she will sing on Thursday and Friday at the festival. A week later her concert tour will begin, and it will continue until December. She will make her first appearance at the Metropolitan on December 21. Her tour will consist of about fifty concerts, the first to be given in Portland, Me.

"I shall sing *Manon* at the opera this year," Mme. Melba said, "and I am delighted with the part. Massenet thinks that it suits me better than anything I have ever sung, and was kind enough to say that he was delighted. I studied it

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with him in Paris, and I think I almost succeeded in making him promise to come over for the first performance, but he backed out. It is too bad that I shall come to the opera so late in the season, but I have my concert tour all booked."

Mme. Meiba will have in her concert company Mme. Scalchi, Lionel Daubigny and Landon Ronald, who will direct the orchestra.

**Pratt.**—Mr. Silas G. Pratt has returned to the city after a most successful and enjoyable season at Fire Island. His private school for piano playing is removed to 69 West Eighty-eighth street, where he will resume teaching at once. The *Soul of a Song*, being a musical metempsychosis or transmigration of a tune from Pan, the origin of music, to Wagner, Mr. Pratt's famous concert lecture, illustrated with sixty beautiful pictures, will be given at Chickering Hall Friday, the 27th, at 8:30 in the afternoon. Mr. Pratt at the piano will have the assistance of Miss Flora Spencer Pratt, Miss Gladys Hörlocker will sing, and Prof. Wm. Latham will project the views.

### The Genesis of a Comic Opera.

THEATRE DES FOLIES MARIGNY,  
PARIS, September 14, 1899.

To the Editor of the *Dramatic Mirror*:

SIR—In view of the announcement in the American and English press that E. Jakobowski has just completed for Lillian Russell a comic opera, the libretto of which, based upon Charles Reade's novel, *Peg Woffington*, is from the pen of the late H. Saville Clarke, it may be of interest to your readers, should you of your courtesy afford me space in your columns, to know something about this recent work of the Austrian maestro.

In the autumn of 1892 I had the honor of making the acquaintance of Edward Jakobowski, who was introduced to me by my then business representative, Alfred Moul, the present manager of the Alhambra Theatre, London. Some days later I happened to remark that the story of *Peg Woffington*'s life would lend itself admirably to comic opera adaptation. The composer of *Paola* was of the same opinion, and declared that the chance of an opportunity for writing music to the subject had been a long cherished hope of his. Eventually negotiations were concluded, and the late H. Saville Clarke undertook the authorship of the book.

I shall not easily forget the pleasant reunions at my Albert Gate House when poor Saville Clarke called to report progress and read his lyrics to me. As he was writing the book solely with me in his mind's eye for the title part, not a few of the scenes, situations and dialogues suggested themselves to him during these visits. At the risk of appearing egotistical I cannot refrain from mentioning how enthusiastic he was when, having long and vainly discussed the question of an effective first entrance, I hit upon the idea of appearing in the dashing cavalier costume of Sir Henry Wildair.

The most casual students of theatrical history need hardly be reminded that the Irish actress, famous for "breeches" parts, especially excelled as *Sir Henry Wildair*, in which character she acted so superbly that she received several flattering offers of marriage from ladies of distinction, who, mistaking her for a male, became enamored of her.

Another scene sketched by the author one evening was that in which Woffington disguised as the octogenarian Mrs. Bracegirdle, and with the querulous voice of advanced age, "turning again to childish treble," completely takes in Colley Cibber, Kitty Clive, James Quin, Ernest Vane and the other loungers in the greenroom, till finally, with a burst of laughter and the brogue of Erin, she reveals her identity, exclaiming, "Shure an' its ould Oireland has put the comether on ye, England, me bhoys."

Clarke wrote this scene to deceive the audience as well—a clever idea but an exceedingly difficult one for an actress to carry out successfully. The piece, with the exception of the above mentioned innovations, follows in plot much the same lines as the play *Masks and Faces*. The librettist, who was one of the happiest writers of occasional verse, has endowed it with lyrics of great superiority and charm; lyrics which give a dangerous semblance of truth to W. S. Gilbert's witticism, "Comic operas are all right without the music."

*Peg Woffington*, a comedy opera, was completed in the early part of 1893, but the financial failure of my produc-

tion of Jakobowski's *La Rosière* at the Shaftesbury Theatre gave me a pause ere venturing another work from the same hand. Consequently I cast about to find an impresario sufficiently enterprising to exploit the opera, and strange to say, I found him not.

One manager of a West End playhouse made the curious suggestion of "taking the book and letting Signor — re-write the music." This I could no more permit than I could understand, for Mr. Jakobowski's music in the work was quite on a level with his customary high standard of excellence. In submitting the property to managers in America I met with as much success as had attended me in England. This was a great blow, as I was desirous of getting rid of the opera, not because of its non-attractiveness, but to get back a little of the money it has cost me. A light opera company—let us call them.

The Armenians (not because they produce any atrocities) wrote me that "they could not consider a new work unless the composers were willing to bear the cost of production! I did not communicate this comforting message to Mr. Jakobowski, for I knew his artistic attainments to be only rivaled by his commercial acuteness. Indeed, I had almost forgotten poor *Peg*, when up she looms on the dramatic horizon as "having been recently written for Lillian Russell."

"Is it a case of great cry and little (lambs) wool?" I trust not, and hope to hear from Mr. Jakobowski at an early date that wandering Woffington has really found a substantial resting place. Critics more able than I can ever hope to be have chorused the merited praise of Miss Russell's capabilities both as vocalist and actress. In *Peg Woffington* she will find a rôle eminently suited to her talents—a rôle in which she will more than worthily tread in the footsteps of such previous exponents of the part as Mme. Modjeska, Mrs. Beere and Mrs. Bancroft.

A superb voice and a fascinating play of feature, a comprehension of pathos and an unflagging vivacity and "chic," a sense of humor and the possession of the highest comedy powers, will enable Miss Lillian Russell not only to uphold but even to enhance the glory of the traditions which cluster around the memory of the Hibernian genius—the brilliant Margaret Woffington herself.

With best thanks for the kind consideration which you have ever extended toward me, and with all compliments, believe, very faithfully yours, MARIA HALTON, in New York *Dramatic Mirror*.

### Scherzando Con Moto, P. D. Q.

TO THE EDITOR OF THE SUN—I recently sent a musical composition of mine to a publisher for acceptance and he returned it marked "Very bughm." As the name is doubtless foreign, probably some Italian musical phrase unknown to me, will you kindly inform me through your columns its meaning? Yours truly,  
Sept. 20. C. MORENCY CARMOLIS.

The expression is not Italian; it means that your music is some of the music of the future, not of the present; and that the publisher did not appreciate it as you do.—*SUN*.

### A Siamese Theatre.

WITHIN 50 yards from the house we found a large wooden platform, covered by a roof of atap (leaves of a palm, and similar to those of the coconut tree), and resting, at about 4 feet distance above the ground, upon strong piles that had been driven into the soft soil of the plantation which encircled the residence. One-third of the platform was partitioned off as a "greenroom," and the remaining space had been left for the orchestra, who occupied one side, for the seats of distinguished visitors on the other side, and for the performance of the play in the centre. The musical instruments consisted of drums, flutes, and wooden staves. The last named contributed very much to the din, if not to the harmony, of the evening's entertainment, when they were struck either against each other or upon the platform.

Two members of the band held books of the play, which they consulted from time to time; and when required they assumed the duties of prompter. At certain intervals the music ceased when the prompters—a middle aged man, probably the proprietor of the "show," and a very

pretty young woman—laid aside their musical instruments and delivered harangues in a shrill, monotonous key. These harangues, I was given to understand, were necessary, and were always looked for by the audience with much eagerness, as through them alone were divulged many points of the plot which the author had purposely or unavoidably excluded from the speeches and play of the actors. In fact the author sought to atone for his deficiencies either by introducing the character of "Rumor," as is the case in some of Shakespeare's plays, or by calling in the assistance of a "Chorus," as was customary in the Greek drama.—*Chambers' Journal*.

### Marsick at Geneva.

LE GENEVOIS of September 10 writes that the two concerts given at St. Pierre by MM. Barbican and Marsick were brilliantly successful in all respects.

"The dominant qualities of M. Marsick are power of sound, breadth of bowing, great intensity of expression and absolute respect for the conception of the author. His especial charm is a purity of style which permits him to interpret with the desired sentiment both classical music and modern compositions without seeking to produce effects by those 'tricks' from which all virtuosi are not exempt. We shall not speak of the impeccable mechanism of this artist, who surmounts the greatest difficulties with such ease that it seems that double chords, harmonics, chromatic passages are simple things within the reach of all.

"What particularly charmed us in this violinist is the authority with which he plays classical music. His interpretation of the romance in F and the romance in A of Beethoven was a genuine treat. This did not prevent him from playing the difficult romance of Max Bruch, the adagio of Benjamin Godard, the romance of Svendsen and the Dream, of his own composition, with incomparable sentiment and charm. No one could draw from his instrument high notes of a more aerial fluidity, nor low notes of more striking breadth.

"In one word Marsick fully justifies the judgment of Henri Vieuxtemps, who, in 1875, thus expressed himself: 'I regard this young man, who is twenty-six or twenty-seven year old, as the first violinist of Paris, and of a thousand other places; in any case as the one who has most a future, real, solid qualities, in whom I recognize a successor hereafter. There is in the nature of his sounds, in his manner of phrasing, something which elevates the soul. He reminds me of myself.'

**Alvary's Papa.**—Andreas Achenbach, the famous painter and father of Herr Alvary, the tenor, will celebrate the eighty-first anniversary of his birth on September 29. He was born in Cassel, but has lived for years in Düsseldorf. The artists of Germany have planned to honor the master in an appropriate way.

**Strelezki.**—Anton Strelezki, the well-known talented composer, is in London, where he is busily engaged in composing. He is contemplating a concert tour in Cape Colony and South Africa generally. He sails September 28 in company with Avon Saxon, the baritone.



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## ALBANY.

ALBANY, N. Y., September 18, 1895.

A CONCERT was given at Harmanus Bleecker Hall on Sunday evening last by the choruses of the German Catholic churches, which was not especially interesting except for one thing, a new composition by Mr. F. Brueschweiler, leader of the Eintracht Singing Society, and a good musician. The work is a *Salve Regina*, which was sung by a quartet of mixed voices, male chorus and orchestra. After a close examination of the score I have come to the conclusion that the work is worthy of extended notice, because of its masterly and musicianly style and orchestration, which is altogether self sustaining and shows Mr. Brueschweiler's contrapuntal ability. The orchestra parts, while difficult of execution, are written in such a manner that they are not repetitions of the vocal score.

The work opens with eighteen bars orchestra prelude, the reeds carrying the theme, the strings playing in triplets, sustaining the same theme, however. The chorus then takes up the theme, with two verses of three lines each of the canonical text and orchestrated differently the second time. The quartet introduces the refrain, *O Clemens, O Pia*, which the chorus takes up immediately, both finishing with an eight part phrase, *a capella*, the motive of which is taken up by the orchestra and elaborated *cs*. Some of the best effects were lost Sunday night by a lack of rehearsals with the orchestra. The main motive is again repeated, the strings playing in sixteenths against the reeds in eighths.

The last stanza introduces a new melody, which is appealing in its nature and is worked up to a preliminary climax. The quartet again takes up the refrain, and as before is followed by the chorus, which runs into a *piu mosso* movement, the main characteristic of which is the *Salve Regina*, by the quartet in unison, in which the foundation of the chorus work is treated in polyphonic style, the strings playing tremolo and the wind instruments varying the principal motive. The climax is reached by the quartet, chorus and orchestra, the soprano part standing out prominently.

The orchestration in these last few bars, according to the eight part vocal score, is very heavy. All in all it is a work which can bear close scrutiny and is worthy of a reproduction.

As to the other choruses, while fairly well sung, they would have been a great deal better had Mr. Hasel not taken it upon himself to try innovations and place the orchestra back of the chorus in a theatre with no sounding board back of it. The result can well be imagined. It was a failure, pure and simple, and Mr. Hasel should have used better judgment. The papers of the city universally agreed on the failure of his scheme, and I do not wonder.

ALFRED S. BENDELL.

## JACKSONVILLE.

JACKSONVILLE, Ill., September 14, 1895.

THE season has come, and at this writing is very much in evidence. All one may hear is what a glorious season it is to be, and what is going to occur during the next month or two.

And first of all, next Tuesday night occurs the biggest testimonial that has ever been given an amateur in this city. The recipient is Miss Mamie B. Tanner, daughter of the late President Tanner, of Illinois College. Miss Tanner has been a very faithful student for years, beginning at the Illinois Conservatory of Music in Jacksonville, and has just returned from a year's study under Mme. La Grange, at Paris, and Mr. Walker, at London. She will be assisted by Miss Mary Burden Tiffany, of Springfield; Mrs. Helen Ayers Bullard, and Messrs. R. M. Hockenbush and J. H. Davis, of this city.

The Jacksonville Choral Society was formed at Messrs. Tindale, Brown & Co.'s concert hall last Monday, the 9th, and the

following officers were elected: J. A. Ayres, president; Prof. L. F. Hitt, vice-president; Mrs. Lucy Catlin, secretary, and Norman Bleuler, treasurer. Prof. W. P. Day was chosen director. About eighty joined, and the indications point to a membership of at least 125. The Elijah and St. Paul will probably be given about Christmas, and the society will act as chorus to the many amateur affairs given during the season.

At Springfield on the 4th Miss Bessie O'Brien, a youthful mezzo soprano, was given a farewell testimonial at Central Music Hall, and long before the concert the "S. R. O." sign was used. The affair was a great success in every way, and Miss O'Brien left the following day, accompanied by her sister, for New York, from where she will sail on La Touraine for Paris, the 14th, where she will complete her studies with Mme. Marchesi. Success awaits her.

Both of the musical conservatories have opened, each with increased membership. Several musical and concert companies are booked at an early date.

BOS-CHI-JACK.

## CLEVELAND.

CLEVELAND, Ohio, September 13, 1895.

THE scholastic year begins earlier in Cleveland than in many Eastern cities. With September 9 our teachers and our schools resumed work. This morning a cool and refreshing breeze from the steel-blue waters of Lake Erie contribute to make our work a delight.

Cleveland is becoming quite a locality for study during the summer. Many of our best teachers were almost as busy during this summer as they were during the winter months.

Charles E. Clemens, the noted organist of the Klindworth-Scharwenka Conservatory, of Berlin, Germany, has just arrived in Cleveland. He has been put on the faculty staff of the Cleveland School of Music. He will instruct in organ, piano, theory, counterpoint and composition. His engagement gives this school additional strength. Very few schools are better equipped for good work, and very few schools can point to better work done in the past.

Mr. Charles Holstein, a pupil of Hubay in Budapest, Hungary, has located in Cleveland. He possesses a marvelous technic and commands a soulful delivery. Our press says that he is a worthy successor of Lehman and Marghart, who formerly resided in Cleveland.

Max Droge, the cellist, contemplates removing from Cleveland to New York. We hope he will reconsider matters. This would leave us only one good cellist in our city, viz., Chas. Heydler.

The musical course in the Cleveland School of Music, extensive as it is, has received as an addition a literary course in charge of Miss Florence P. Holden, of Chicago.

Our daily press rejoiced our citizens by the announcement that the former Philharmonia Orchestra would be revived, Mr. Emil Ring to be the director as in former days, and Messrs. Brush and Chisholm, capitalists, to be the guarantors in the main.

VON ESCHENBACH.

## Mrs. Ratcliffe Caperton.

MRS. RATCLIFFE CAPERTON, the representative of Lamperti, having returned from Dresden, where she usually spends the summer, has been enjoying the bracing air of the Maine coast for a short time, before returning for her season in Philadelphia.

While at Portland Mrs. Caperton pleased her friends by giving a recital at Kotyachman Hall on Wednesday afternoon, September 11. The program consisted of Italian arias, interesting German selections, standard English and old Scotch songs—all so beautifully given that in listening one could only wish that such music could go on forever.

Signor Lamperti has made vocal music not only a science but an art, and it is to be hoped that his method, wonderful in its naturalness, breadth of style and purity of tone, may soon become widespread. It is quite time that a long-indulgent public should be allowed to hear the words of a song and not find everything sacrificed to quality of tone.

When beauty of tone and expression given by words go together, as in this Lamperti method, the result is most charming and satisfying—there is really nothing more to be desired.

## Musical Items.

**Burton.**—Mr. Frederick R. Burton, formerly of the New York *Sun*, has been engaged by the Worcester (Mass.) *Tel-gram* to review the coming Music Festival for that paper.

**Arthur Beresford.**—Arthur Beresford has been engaged by the Cleveland Oratorio Society for Verdi's Requiem in November and by the Washington (D. C.) Society for Saint-Saëns' Samson and Delilah in February.

**Back from the Seashore.**—Mr. and Mrs. E. M. Bowman and Miss Bessie Bowman have returned from their summer home on Squirrel Island, coast of Maine, in excellent health and spirits. They will remove this week from their quarters at the Lorimer, in Fifty-ninth street, to their new house, 315 Park place, Brooklyn, not far from the new Baptist Temple, at which Mr. Bowman is to have charge of the organ and choir. Mr. Bowman's studio will be, as heretofore, in Steinway Hall.

**Miss Julia C. Allen.**—Miss Julia C. Allen, who has had for several years most successful charge of the violin department of the Wyoming seminary, has found it necessary, against the earnest wish of the trustees of the school, to resign from the position. Miss Allen has not been strong since her return from a concert tour through the British Isles last year. She has built up a strong violin department at the seminary, and it is hoped that she will not yet lay aside a remarkable talent as a violin instructor.

**William C. Carl's Western Tour.**—Following are some press clippings from the Salt Lake City newspapers telling the story of Mr. Carl's organ playing in that city:

Mr. Carl is a very young man, but he handles the keyboard of a great organ with a thoroughness most pleasing to see and hear.

His style is quiet and dignified, while his touch is one of great delicacy, yet powerful enough when required to cope with the intricacies of Bach's fugues and other noted music. His selections last night were well divided into numbers ranging from the lightest style to the most classical.—*The Daily Tribune*.

Mr. Carl is a master of the organ, and every number was warmly applauded.—*The Salt Lake Herald*.

Mr. Carl handles the organ as only a master of the art can do it, and was warmly applauded.—*The Deseret Evening News*.

**Yvette Guilbert Engaged.**—The New York *World* published the following story yesterday morning as a cable dispatch from London:

"Maurice Meyer, who has always had the management of Mme. Bernhardt and other contemporary French artists in their engagements, says that an engagement of marriage has been arranged between a well-known stock broker here named Hirsch, who has made a great fortune from the recent boom in South African shares, and Yvette Guilbert, the famous French concert hall singer. In spite of the risqué nature of her songs Yvette Guilbert is said to have lived a very correct life from a Parisian standpoint.

"She has never been in robust health, Mr. Meyer says, and invariably goes directly home from the performances, never appearing at late suppers or after-midnight dances so constantly frequented by the associates of her profession."

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to work three years by the old method for less artistic skill than you would gain in one year by the new? If you will drop old foggy notions, listen to reason and observe results, doubts, if you have any, will all be removed.





On or about October 1, by special arrangement made with THE MUSICAL COURIER, I will have a full page devoted to matters of interest in the musical world appertaining principally to the artists under my direct management, not however excluding others. This is quite an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies. Arrangements can be made by direct application to

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# MUSICAL INSTRUMENTS



*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

**No. 812.**

NEW YORK, WEDNESDAY, SEPTEMBER 25, 1895.

**T**HERE is no doubt that the Shoninger grand piano, of which we spoke last spring, is a thorough musical success. The later specimens produced by the house are in all respects like the first examples, and not a musician has tested them without giving his approval.

**M**R. KARL FINK has been in Boston, and Mr. Karl Fink has returned to New York, which is his habit, and would not be worthy of note were it not that he has some new stories to tell of Blue Felt as applied to the pianos of Boston, stories that tax the facilities of the Dolgeville mills when the consumption of Blue Felt in other cities and in Europe is considered.

**T**HE firm of Wenzl Stowasser's Söhne, manufacturers of musical instruments at Graslitz, Bohemia, Austria, notify us that by official edict, dated August 4, of the Imperial and Royal Chancellery the distinction of incorporating the imperial eagle in their escutcheon and seal, as well as the right of the title of "manufacturers to the court," has been awarded to them. This distinction is the first one in the line.

**T**HE brickwork on the extension to the factory of the Ann Arbor Organ Company, at Ann Arbor, Mich., is being rapidly completed, and in a very short time the already large factory will receive a big addition to its present area. A constantly increasing trade has called for this enlargement of the factory, and the progressive spirit which has always characterized the firm, as applied to this immediate response for more complete facilities, was only to be expected.

**I**S there to-day a more enterprising set of men in the music trade of America than Rufus W. Blake, Mason and Brooks, of Derby and Sheldon, Connecticut? How this combination has developed the piano business under their control! The plants are enormous, the business is wonderful, and the success complete. These men are demonstrating that the East can be as great a piano producing section as ever if the men interested are of the proper energetic and intelligent character.

**T**HE hot weather—the very hot weather—of the last few days has virtually put a stop to retail business in New York city for the time being. There was a fortnight ago good reason to suppose that business would be revived by the home coming of the out-of-towners, but it seems that each year those people who have money and time to escape the heat of the metropolis stay away later than the years before, so that the season cannot truthfully be said to open until the first or second week in October. Who wants to go a-looking for pianos with the thermometer at 98° in the shade?

**T**HE Wilcox & White organ received the highest distinction (a gold medal) at the Munich, Bavaria, Exposition.

**D**URING the visit of Governor N. A. Woodbury and his staff, of Vermont, to the Atlanta Exposition their headquarters will be at the Estey Organ Company's warerooms in that city. The invitation was extended them by ex-Gov. Levi K. Fuller, and was gladly accepted.

**W**E acknowledge with thanks the receipt of a remarkably attractive book bearing the title *A Discourse on Pianos*, issued by the Conover Piano Company, which is unfortunately received too late for extensive review in this issue. It will receive particular attention in *THE MUSICAL COURIER* of October 2.

**T**HE revival of fall trade, which is surely coming, and is only being delayed by the hot weather, is manifesting itself every day at the warerooms of Decker Brothers. This firm, because of its careful attention to business on dignified lines, always commands trade and is one of the first to feel a revival after a dull period.

**H**AZELTON BROTHERS' well stocked warerooms were made still more attractive a few days ago by the addition of half a dozen new pianos with exceptionally attractive cases in French walnut.

New ideas in casework are only a few features of the constant progressiveness of the Hazelton firm, and repeated visits to the retail rooms demonstrate a careful attention to improvements in the instruments there, as they can be noted at every call. Those new pianos won't be in there very long; they will be sold quickly, as all Hazelton pianos are. Take a look at them.

**I**N the midst of the depressing times in the trade, in which the sun has scorched the energy out of what should have been a prosperous fall opening, George Steck & Co. have been sailing along at a pace to make their competitors stare.

On one of those collar wilting days last week the firm sold five grand and upright pianos at retail. Mr. Kammerer, of the firm, explains that this sort of thing does not happen every day, but the firm is always busy, and he gives the above information as a truthful indication of how Steck pianos are good sellers, even in hot weather.

**W**ITHIN a few days after this issue of *THE MUSICAL COURIER* reaches its readers the first of the new "Packard" pianos will be placed on the market, and another of the old line organ manufacturers will have added pianos to its products. The Fort Wayne Organ Company, while it has probably felt less effect on its organ business of the causes that have prevailed within the last few years than most others, has nevertheless been forced to take this step by the demands of its agents, who want a piano bearing the same popular name as the organ. Full particulars of the plan and scope of the new project will be given later.

**A** CARLOAD of A. B. Chase pianos has been shipped to E. F. Droop & Sons, of Washington, D. C., to be in readiness for the opening of their new building, which will occur on October 7, a special room, to be known as the A. B. Chase room, having been assigned to them.

**M**ESSRS. HARDMAN, PECK & CO., who have supplied a large number of pianos to the public schools of this city, have just delivered three squares, in oak cases, to Grammar School No. 96, the purchase having been completed after severe competition, and the Hardman having won the prize because of the excellent condition of the pianos supplied by the firm in years past.

**N**OW comes the Brown & Simpson Company to swell the list of those manufacturers who will bet their last dollar on a big business this winter. Trade is rushing along at a great rate with them.

Mr. W. M. Plaisted, of the firm, left last week for a Western trip. He will cover thoroughly the States of New York, Ohio and Pennsylvania, and will return in about six weeks. He is turning in a lot of orders, and his firm knows the end has not yet been reached.

**T**HE far seeing business ability of Mr. Otto Wissner, of Brooklyn, in opening Wissner Hall in Newark, N. J., is daily demonstrating itself in the big business being done there and in the valuable addition to music circles which the institution has constituted itself.

The Brooklyn headquarters and the Jersey City branch of the Wissner house are both doing the usual healthy trade. The house of Wissner will always hold its own.

**T**HE Schimmel-Nelson Piano Company, of Fari-bault, Minn., is hard at work on its new catalogue, which will be ready in a few days. In the meantime the firm has sent out some advance pages from which a good idea of the artistic worth of the production can be obtained, and also some information about the firm's new Verti-Grand piano.

It shows itself an instrument bound to meet with favor, not only in the idea of construction but in its splendid casework. We have spoken of it before and we shall say more about it later. In the meantime, dealers, look at these instruments.

**N**O better proof that the Æolian has secured a firm foothold in Europe is needed than the fact that the Æolian Company has found it necessary to have its own representative continually on the ground there.

Mr. James Morgan, president of the company, will constitute himself that important individual. He sailed for Europe on September 18. His first stop will be London, and from there he will go to Paris. Business is awaiting him, and his company knows it.

Now the firm has four men on the road. One is in the East, two are sending in orders from the West, and Mr. Morgan is across the water. Very soon the Æolian will be heard and known all over the world.



## FROM LONDON.

LONDON, September 13, 1896.

MR. JULIAN W. VOSE, of the Vose & Sons Piano Company, Boston, his wife and sister are stopping here at the Victoria Hotel and will return to the United States on the steamship New York, leaving Southampton September 21. Mr. Vose expects to reach Boston Saturday evening, September 28.

He has been on the Continent and has given much attention to piano manufacturing methods, studying all examples from the cheapest to the products of Broadwood & Sons, who have with their usual courtesy given Mr. Vose the best opportunities to examine their extensive factories.

Mr. Vose, who is an expert himself, was very much interested, as a matter of course, with European methods in the factories particularly, and his astonishment at processes still in vogue here which had already been discarded in America when his father was a journeyman pianomaker in Boston has not yet been allayed. "In one factory they told me that they had not looked into the cylinder of the engine in twenty-two years. In our factory we examine the engine cylinder every three months." This represents just one phase of factory methods so diametrically opposite to our methods at home as to cause nothing less than amazement.

The result of Mr. Vose's study of the piano question here can be of some avail for future business purposes, which, however, I am not prepared to discuss at present. Suffice it to say that he will probably come here again next year for an extended stay.

Reports received by him from the factory in Boston are most satisfactory, showing a steady influx of Vose orders; but as this is an old story and as there is always a steady demand for Vose pianos, the news is not surprising to me. M. A. B.

## DEAD CAPITAL.

WE have recently taken a mental inventory of the stocks of pianos and organs kept on hand by London and Paris firms and compared them with stocks held in the United States by firms of equal prominence, and the comparison is rather interesting. The turn-over in Europe is much slower than here. The quantities of instruments kept in stock are, on the average, much larger. We can illustrate.

One large jobber in London: New pianos, 216; second hand, 210; organs, 185. Another large jobber in London: New pianos, 198; second hand, 190; organs, 180. A large London piano manufacturer, 318 new pianos and a houseful of second-hand ones. One Paris piano manufacturer, over 300 new pianos and about 200 old ones, and in these calculations no factory stocks are included.

This would not represent great stocks as compared with those carried by our great houses, especially when we consider the vast difference of capital involved here in the shape of investments, cost of production, and cost of labor independent of production, as compared with European expenses on similar accounts.

Then, we turn our stocks over so much more rapidly than they do in Europe. Their methods are so much slower, and so conservative, that it is not an unusual thing to find a January piano output still on hand in its greatest bulk in the following December—a condition which would be equivalent to bankruptcy with us.

It has always been a problem in the piano trade to provide a balance to offset dead capital, such as is involved in the carrying of large stocks. Take, for an instance, the enormous quantity of lumber the Steinway, Chickering, Sohmer, Knabe (the Knabe lumber yards are enormous lumber yards entirely free from their contemplation as piano lumber yards), Weber, Kimball and other firms carry. Look at the Decker Brothers' lumber investment; anyone going along West Thirty-fourth street can form an estimate. Then estimate the stock in course of its transition from the lumber depository to the final finished piano. Of course, these enormous investments figure as the most essential element of cost, not only because of the outlay, but the amount of capital involved in the carrying of the investment, and if, on top of this cost, a great cost, such as carrying the completed instruments for a long time, is added, it increases the total individual cost of each piano above the profit gauge.

To avoid the incubus of dead capital is therefore

one of the great and leading problems of the American piano manufacturer, and to him it is more important than to the European manufacturer, because capital costs more here and is worth more here than in Europe, and capital which is dead makes a greater charge upon the American profit account, for this reason alone if not for others.

And this reminds us that we have here in America one phenomenon in the piano trade which finds no counterpart in Europe. There is no such central depository for the piano industry of Europe as the Dolgeville plant represents. Leaving aside entirely the tremendous spruce department for the supply of sound boards for American pianos provided by Dolgeville, and calculating only the investment in other lines of lumber stacked up in the confines of that town to supply the case-making woods for our piano factories, we find a sum represented and a quantity of selected lumber which have no counterpart either in Europe or America. This very lumber division of the Dolgeville plant is materially aiding in solving, to some extent, the lumber investment question so far as many piano manufacturers are concerned, for the firm of Alfred Dolge & Son are to-day carrying in stock, ready for instantaneous shipment, such lumber as otherwise would, of necessity, be carried by the manufacturers themselves. Advantages of location, expeditiousness in shipments, minimum cost of storing and handling and facilities in carrying are all tending, through the instrumentality of the Dolgeville system, in reducing this lumber investment item for the benefit of the piano manufacturer.

There are many smaller items to be considered in the question of dead capital. Stock, if sale stock with any prospect at all, is not always to be put down as dead capital, even if it lies dormant for long periods, but the capacity to make up proper selling styles is one of the studies which piano manufacturers should follow most closely, for this question itself frequently solves the problem of a dead finished stock.

Altogether the question of dead capital is worthy of deep reflection and study, and because the proper duty has not been fulfilled in contemplating it many piano manufacturers have not been able to ascertain why it is that they have not made as much money as they think they should have made.

## OF INTEREST TO SOME.

A RECENT interview published in these columns with Mr. H. W. Crawford, of the Cincinnati house of Crawford, Ebersole & Smith, must again most necessarily have called attention to the rapid development of piano manufacture in the West, and its effect upon those old houses in the East who have been depending upon the West for their chief trade outlets. The last three or four years have witnessed a complete transformation in the nature of most of the leading Western firms, in that they have become manufacturers of pianos themselves, while before they were merely jobbers and dealers.

Mr. Crawford's firm is only one of the many in that very city, Cincinnati. The Baldwin house, one of the greatest in the United States, has become a large manufacturing industry. The old house of Albert Krell has, through its younger generation, also launched out into manufacturing, and there can be no question whatever that the thousands of instruments produced per annum by these three Cincinnati houses, in addition to the thousands of Everett pianos produced under the factorship of the great firm of the John Church Company, of the same city, diminish the value of that part of the country as an outlet for Eastern piano manufacturers, including chiefly New York and Boston firms. When four houses of importance in such a city as Cincinnati are all making their own pianos, and making them in large quantities, it is but natural that the goods formerly handled by them must suffer. Nor is there any opportunity for any New York or Boston houses who have been depending upon any of these Cincinnati firms to represent them to substitute equally large houses in that territory, for there are none. Certainly this cuts off a great outlet finally and forever in that section.

Under the immediate supervision of the Baldwin house, Smith & Nixon, the John Church Company and the Krell Company some 6,000 or 8,000 pianos per annum will be produced. They will be sold in the very territory in which the Eastern goods were formerly disposed of, and there is at present no movement to indicate that any of the Eastern houses

will establish branches in the territory referred to, which substantially closes it so far as any extensive trade in their instruments is concerned.

The large St. Louis house, the Jesse French Piano and Organ Company, is directly interested in the output of the Pullman and the Starr pianos, and thus Western instruments will therefore also take the place in St. Louis—in fact they have already taken the place—of Eastern instruments formerly handled by this company.

In Chicago a similar condition has long since prevailed. J. V. Steger, who used to handle a great deal of Eastern goods, is making a large quantity of several grades, which amply supply his demands and close out forever the Eastern piano with him. The old house of Julius Bauer was formerly a large purchaser in the Eastern market, but has for some years been making its own pianos. More far reaching in its effect in that city which is most concerned has been the complete metamorphosis of the Kimball house, which was formerly in the market for 4,000 to 5,000 Eastern pianos a year. This house will make about 6,000 of its own pianos this year, and will not handle any Eastern pianos at all.

The Chicago Cottage Organ Company formerly purchased all its goods in the East. Under its auspices about 1,500 Conover pianos will be made this year in Chicago, and the company will also handle 1,000 pianos of another Chicago make, reducing its Eastern purchases each year in a large percentage as compared to the whole, although it still sells thousands of Eastern made goods.

All this has no relation whatever, so far as these comments are concerned, with those manufacturers in the West who have never had any Eastern associations, and have never been in the jobbing trade, but have from their start been manufacturers.

We wish only to notice the relation of those houses in the West who, before going into manufacturing, were the greatest customers of the Eastern piano market, and to call the attention of the Eastern houses, who to a great extent have been depending upon these outlets, to the fact that if they desire to maintain their prestige something must be done in the alteration of methods to retain their general Western trade, for not only have they lost these outlets referred to, but the very firms with which they have formerly dealt are now their strongest competitors in the West, and will from the nature of things be compelled to push their own productions, to the disadvantage of the Eastern goods, thus more and more limiting the Western field as a fertile ground for Eastern pianos.

Such a spirit of conservatism has been displayed in the last few years by the Eastern houses most affected by these conditions that the continuation of this spirit will in the course of events affect their standing as producers rather seriously. It must be remembered in this connection that there is a great Eastern competition in New England, New York, Pennsylvania and the Middle States generally which gives little opportunity for any great transactions in this section for any individual house in the East, and, worse than all for these Eastern houses, the Western manufacturers are also invading the Eastern cities.

We have been calling attention to this condition of affairs for a number of years, and it seems that no efforts are being made to recognize their full significance. Is it possible that such a stage has already been reached that despite all attempts at improvement the natural conditions prevent further development? The years 1893-4-5 could not be accepted as criterions of production, but notwithstanding this many Western manufacturers have already increased their annual output during these years, while the Eastern houses depending entirely on the West have naturally greatly reduced their own. It is probable that the year 1896 will find the Western manufacturers still further ahead in production of those Eastern houses who have depended to a great extent upon the West for the greater portion of their trade. It is nothing more nor less than the natural result of the Western manufacturing movement. How are New York and Boston houses prepared to meet these emergencies, or how many are prepared?

—H. C. Hadley, who was for a long time agent at Plainfield, N. J., for the Hallet & Davis pianos, has returned to that town from Brooklyn, N. Y., and will reopen his office in the former place on October 1.

—Mr. R. Ewart Crane, for a long time assistant manager of the Bell Organ and Piano Company, at Guelph, Ont., has gone to Montreal to take a position as manager for Willis & Co., one of the largest piano dealing firms in the Dominion.



## THE EMBARRASSMENT.

A EUROPEAN expert, a man who has made the construction of pianos a life study; who has been in America for extended periods; who knows the individuality of pianos thoroughly, naturally of leading instruments, was recently discussing with us the difficulty encountered by a number of American and European piano manufacturers in adapting their instruments to the modern, successful and advanced type of pianos. None but firms of renown, whose pianos have international reputations, were discussed. "The difficulty is in the shape of an embarrassment," said he. "They really are afraid to venture upon any radical changes or improvements, and this prevents the pianos from advancing or progressing. They are conscious that neither they nor anyone in their factories is competent to direct scientifically the reform necessary to put their pianos in a line with the modern American and European piano, and this embarrassment, this fear, this hesitation, this uncertainty, applies to a half dozen great houses distributed on both sides of the Atlantic."

This is all true and admits of additional discussion. The principle is exactly the same on both sides of the Atlantic; embarrassment and hesitation and a certain ignorance are the leading features of the situation, but the cause and effect are different.

In Europe the criticism applies to great, old, conservative firms who resist the onward movement by refusing to conform to any of its features. They do not admit that any possible improvements could have been made on the fundamental principle of construction as embodied a century ago.

The so-called improvements are designated as useless details which destroy the symmetry, object, design, &c., of the piano as it is intended to be; that the tone character is no longer a piano tone; that Bach, Beethoven, Chopin and others do not sound as they were intended to sound on these new and large toned, heavy volumed and strange timbred pianos of the modern type. Their contention is a powerful attack on the whole modern method of construction and they resist it all as an unholy innovation.

"Yes," says our expert critic, "that is all they can do. But they know that piano construction has made great progress and their instruments need those very qualities which they denounce. They are unable to make the change because they have not the ability. They must seek some excuse, and so they say that the small, delicate tone of the old style pianos is refined, whereas the great, powerful, resonant, vibrant tone of the modern piano is vulgar."

The fact that many of the manufacturers of modern pianos in Europe have made great fortunes in a comparatively short period shows that they must have struck a sympathetic vibration in the estimation of the musical public, which quickly became attached to the very character of tone denounced by the old-time houses as vulgar or common. It is not necessary to mention names, for we all know that the last generation of new piano manufacturers, every one of whom went into the modern system, gathered in tremendous fortunes, both sides making them—that is, European and American piano manufacturers.

Of course what the new generation, now about getting at the helm, will do with these fortunes is problematical. What all these young men in Paris, London, Berlin, Leipzig, Boston, Baltimore and New York will do is an open question, but they will adhere to the modern system wherever it has been introduced by their predecessors.

In America an entirely different phase of the conservatism under consideration is manifest. The embarrassment spoken of also exists, and hence certain great houses make identically the same pianos they made a quarter of a century or even a generation ago. That is, they are in great fear of making changes in scale, construction and so forth, simply because they do not know how; they have no one at hand in whom they have the necessary confidence; they know that they have not even the capacity to judge whether a new scale is actually an improvement on the old or not, and so they merely drift along, capitalizing their past reputation at so much per annum, a method also resorted to by the old line European houses.

But this is the great difference: the American conservatives cannot denounce the progressists, as the principle of construction is all the same in America. The test in America is absolutely on merit and not a test of principles of construction. The American musical intelligence is not asked to decide whether a

certain system producing certain effects is preferable to an entirely different system producing entirely different effects. No; the American musical intelligence is merely to decide whether the principles of construction, by general consensus admitted to be the same, were exhausted a generation ago or whether they are capable of greater development, and the facts in the case show that the decision is in favor of the latter tendency.

The European critic is, however, perfectly correct in his strictures; he has seen thoroughly through the cause producing element of the situation; it is embarrassment based upon ignorance, and this is in reality the whole difficulty in America; for our people, unlike the average European manufacturer, are progressive. That is, in fact, the underlying principle and dogma of our development and therefore the criticism applies with particular force to our own

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**PIANOS**

PRE-EMINENT FOR QUALITY OF TONE

MANUFACTURED BY  
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BRUCE AVE. EAST END. BRIDGEPORT, CONN.

SEND FOR CATALOGUE

manufacturers who have lagged behind and who do not seem to see their inevitable commercial and industrial collapse. That is to say, there is no danger of a financial embarrassment. It is not that; it is something worse, it is decay.

Unless these American firms will renovate their old time factories, apply modern methods, invert their systems, evolve new scales based upon the experience of the past twenty years, reconstruct their mechanism, and give for the money pianos to the musical public which will find the approval of that public, they will retrograde still more during the next ten or five years than they did during the past ten or even five, and the retrogression now about to be observed will be more emphasized and accentuated than it was in the past. The decay, instead of being known to exist in the interior of the body, will appear on the surface and become visible.

Naturally all the preaching and pleading to piano manufacturers who are not capable of making fine instruments because they do not know how to make them is useless, and yet some one of the young men, some young intelligence, may force his way to the front and succeed in breaking down the barriers of ignor-

ance and stupidity as they exist among a number of great houses in Europe and America. Who is the youngster? He may not be born yet.

## POINTERS II.

- No. 1.—Visit piano and organ factories as frequently as possible. Don't remain at home all the time and wait for the traveling man, but come out of your shell into the world of light and activity, and learn more of your business. Don't shirk the expense. It can be made profitable—this visit to the factories—if you know how to make it so.
- No. 2.—Keep double entry books. Don't keep your books single entry, because it is not businesslike and you never can tell how you stand. It is not civilized either; it is an evidence that you are not entitled to do business if your books are single entry.
- No. 3.—If you have a son, and expect him to become your successor, give him, in addition to his musical education, a first-class business education. Don't start him in your own business, but put him into a bank, a wholesale grocery, a commission or a large dry goods house to become acquainted with general trade methods, and after an apprenticeship of some years take him into your business and gradually work him into the partnership. Jones & Son, Smith & Son, Johnson & Son always sound better than Jones, Smith and Johnson, provided you have a son.
- No. 4.—If you have a son in your business don't make him look small in the estimation of your employés by reprimanding him in their presence, and of course never do so in the presence of strangers. Such a course is most damnable and peculiarly demoralizing. If your father did it with you years ago, that is no reason why his rule holds good to-day. If your son deserves it, give him Hail Columbia in the private office or at home, but never in the presence of a third person. If you do, he will become callous and may do the same unhealthy thing with his offspring.
- No. 5.—Never dismiss an honest and capable employé, when business is bad and you cannot afford to retain him, without giving him a strong certificate of recommendation in which the reason is honestly stated. It will never damage you to admit that you had sense enough to diminish your expense account when dullness of business urged such a course, and it will do you honor to give a discharged employé a good clearance document.
- No. 6.—Never exhibit in your warerooms a bad piano of a competitor. If you get a bad competitive piano or organ put the instrument in the best of condition you can and try to sell it as rapidly as possible to get rid of it. By using it in your wareroom you advertise your competitor by showing that he does business. Of course you have sufficient intelligence to know that the intelligent world does not believe the stories bandied about by competitors against each other. Drop all reference to your competitor, anyhow.
- No. 7.—Don't discuss politics in your business, and never talk religion. The greatest politicians never discuss politics; the truly religious person makes no propaganda of religion. If you are drawn into politics express your candid opinion like a free man, and do the same thing when you are forced into a religious discussion. Every person admires truth and candor. But as a business man you are not supposed to make these issues. If they are made for you, meet them.
- No. 8.—Always appear neatly dressed; not necessarily fashionable, but always clean and neat, and insist upon it also that your clerks and salesmen should do likewise, and that those who play your pianos and organs should wear clean collars and cuffs and have clean hands. We are sorry to say that this rule is not always observed in piano and organ warerooms.
- No. 9.—Study THE MUSICAL COURIER every week thoroughly. It is an education in itself.



## CONFIDENCE.

WE take the following from the current issue of the *Blasius Monthly*, a neat little paper issued by Blasius & Sons, of Philadelphia:

It is not enough to tell a person you are selling the best piano; you must prove to them that you are. If you prove your assertions you establish confidence, and the person will take an interest in what you are saying. Trade to-day absolutely depends on a strict adherence to the truth. It is on this principle that we work selling the Blasius pianos. When we assert that "the Blasius piano combines in itself all the points of merit found in an exhaustive study of the world's best makes," we can prove it, and so can any dealer handling Blasius pianos, by pointing out those points of merit. They are in plain sight in the piano.

The tone of the Blasius piano is but the result of this scientific research, and for that reason purchasers can be shown what it is that produces the exquisite quality of tone found in the Blasius piano. Everything is demonstrable. You can say to a customer "so and so is so and so," *quod erat demonstrandum*, as we used to say in our higher mathematics, and everyone can see it has been proven.

There are no claims made for the Blasius piano which cannot be substantiated. That is the reason why dealers have confidence in it, and sell Blasius pianos in quantities. Being able to tell the truth under all circumstances a greater percentage of sales are effected to prospective Blasius piano customers than on any other instrument. Telling the truth is the higher form of salesmanship. It establishes confidence which is provocative of substantial returns. A satisfied customer is one of the greatest advertising mediums from which great results can confidently be expected to flow.

A customer ridicules the man who makes extravagant claims and seeks to maintain those claims by swagger, known commonly as bluff. Many men work on the plan of bluff. For a time they are apparently successful, but in the end it can be confidently predicted they will turn out abject failures. Bluff does not satisfy the American people, and bluffers do not eventually succeed excepting in rare cases, where the bluffer finds out he is being found out and has the brains to do legitimate business, dropping his tendency to bluff.

The world has no confidence in a bluffer, hence he cannot succeed. Confidence is the life of trade. You destroy it, and times like 1893 immediately occur. There was only one great element that brought about the last panic—lack of confidence. The country had been bluffing and it found itself out; then it became suspicious of itself.

Confidence in everything is essential to trade, and especially so in the piano trade, where customers know less about the goods they purchase than in other lines. A lie is but a mortgage on one of your next sales, and one which in many cases is foreclosed.

Don't lie, establish confidence by telling the exact truth. To do that and make the greatest proportionate number of sales to prospects sell the Blasius piano.

## A Statement from Lyon &amp; Healy.

CHICAGO, Ill., September 21, 1893.

Editors *The Musical Courier*:

We inclose herewith copy of a letter written by Mr. D. J. Partello, together with a brief statement of the facts in the case, and will ask you to kindly give us space in your columns, so that we may be exonerated from blame by your readers. Respectfully, LYON & HEALY.

The controversy between Messrs. Lyon & Healy and Mr. D. J. Partello regarding an Amati and other violins has at last been amicably adjusted. As the readers of *THE MUSICAL COURIER* will recollect, suit was brought against Lyon & Healy in October, 1893, by Mr. Horst, claiming to represent Mr. Partello, which suit has been pending to the present day. The agreement Lyon & Healy had with Mr. Partello was to the effect that the various violins were to be left with them for sale, after the close of the world's fair and that they were to pay Mr. Partello a stated sum for each instrument. Working under this agreement Lyon & Healy sold the Amati violin previous to its receipt in Chicago and were to deliver it November 1, 1893.

Mr. Partello was recalled to his post, and left Chicago on August 14, after expressing pleasure at the sale of the Amati. So far, so good. Now, on October 29 Mr. Horst, son-in-law of Mr. Partello, called on Lyon & Healy and demanded that the full amount, less a small commission, be paid him for his principal, and threatened if his demands were not complied with he would not only hold the Amati, but would keep all the other instruments in the collection, among them a Stradivarius, for which Lyon & Healy had received an offer of \$5,500. Despite Mr. Horst's objections the Amati was delivered to Lyon & Healy by the fair authorities on presentation of the bill of sale held by them.

The other instruments in the collection were held by Horst, so in order to reach a settlement Lyon & Healy refused to pay the balance due on the Amati until the terms

of their agreement with Partello were carried out. Hence the suit. Mr. Partello did not communicate directly with Lyon & Healy until this year, when he visited them in Chicago and was quickly convinced of the justice of their position. Thereupon he wrote the following explanatory letter, which the house now gives to the public:

CHICAGO, September 10, 1894.

Messrs. Lyon &amp; Healy, City:

GENTLEMEN—Upon my arrival in Chicago from my post of duty abroad, and upon a personal visit to your establishment, the misunderstanding existing between us in regard to the sale of an Amati violin, after a short conference and exchange of views, has been at once dispelled. The question raised in this matter and the entering of an action at law were entirely unwarranted and without my knowledge, I being out of the country at the time. Upon an examination of the facts of the case, suit being brought by a third party supposedly acting in my interest during my absence in Germany, I find that there was absolutely no ground or reason for the same. I have never known anything against the honor and integrity of your house, and I entirely exonerate you from any intent or purpose of incorrect or wrong dealing toward me, and subscribe myself freely and voluntarily as having the utmost faith and confidence in all your dealings.

My attention being called to a reported interview in an issue of the *London Violin Times* of June 15, 1894, I desire to state that what I said in that interview was based upon information sent me from Chicago, which information I find to have been incorrect, and I freely and cheerfully retract all that is therein published. As an evidence of my good faith and entire confidence in your house, I shall place on sale with you a number of my choicest old violins, thereby carrying out as far as in my power my original agreement.

Yours very truly, D. J. PARTELLLO.

The foregoing clearly shows that Lyon & Healy's position was consistent and honorable throughout the entire controversy.

## A Beautiful Book.

THE Autoharp, and How It Captured the Family is the title of a charming brochure just issued by Alfred Dolge & Son. It is the daintiest, prettiest bit of work, typographically, that has ever been distributed by any concern in the music line.

The illustrations of the Autoharps in various styles are unusually good, while the borders, tail pieces and vignettes are really a delight. The whole idea is to introduce the many points of the Autoharp by means of a cleverly told story, and the object is accomplished with delicacy and tact. The book is now ready for distribution, and should be seen by everyone, not alone for its mission as a messenger for the Autoharp but because of its intrinsic beauty.

MR. E. W. Furbush stopped over in New York for a short time last week on his way to Chicago and other Western and Southern points. He goes to collect some of those orders that people have been talking so much about of late, and he is backed by the most extensive and excellent line of Briggs pianos that have ever come out. The latest catalogue of the Briggs Piano Company will be issued within a few days, and will show some of the new styles that Mr. Furbush will talk about.

DURING the past few years the advancement made in piano architecture has been as remarkable for its beauty as for its utility and stability, and a firm which has materially contributed to the education of the public taste in this line is that of the Starr Piano Company, of Richmond, Ind.

There the workman has everything in nature to develop a perfect physical body, together with a well balanced brain, and is able to get the very best results from his handiwork. Few houses are so well supplied with a piano whose new styles, new scales and new designs have met with such a flourishing demand, for the past 18 months, as to keep the factory going at an enviable rate. The wide awake, responsible dealer will do well to investigate both the piano and the ample financial capacity of the house.

## A Musical Horn of Plenty.

MR. F. P. HANCHETT, of Madison, Wis., is the inventor of a new musical instrument, says the *Journal* of that place, which will interest those who play the guitar, banjo and kindred instruments.

Mr. Hanchett has long had the idea and has spent three months in making the first instrument, which, apart from its musical possibilities, is an artistic triumph. In shape the "Syren" resembles a horn of plenty. Its longest dimension is 30 inches; in its widest part 15 inches. It is made of thirteen varieties of wood—mahogany, ash, amaranth, walnut, cherry, holly, oak, cocobola, ebony, rosewood, tulip, bird's-eye maple, California redwood; 233 pieces in all. It is exquisitely inlaid with pearl of various colors, sea shells, tortoise, ivory, silver and gold. Among the decorations are emblems of Odd Fellows, Royal Arch, blue lodge, red cross and Malta cross, Star of Crescent and Sword, &c.

The main length of the instrument is occupied with the regular six strings of a guitar—bass E, A, D and G, B and E in gut strings. On a branch to the right are five tenor gut strings stretched of shorter length—B, C, C sharp, D and E. These are to be played with the little finger, which finger in regular guitar playing has nothing to do. The effect of the extra tenor strings, which with easy practice can be utilized in endless combinations, is to greatly enrich and sweeten the chords. Mr. Hanchett has applied a device of his own, a substitute for the bridge, which gathers the strings into a holder and takes the strain from the bridge.

—Mr. Wm. Knabe, of Baltimore, has been visiting friends in Pittsburgh, Pa.

—Schreiner's Music and Toy House at Savannah, Ga., is being closed out.

—Mr. Felix Kraemer, of Kranich & Bach, is in Raleigh, N. C., looking after some business.

—Mr. J. W. Hawd, of the Bon Ton Music Store, Ilion, N. Y., is in town and is staying at the Hotel St. Stephen.

—Mr. Denning D. Luxton, of Luxton & Black, Buffalo, N. Y., agents for the Colby piano, was a caller at this office this week.

—Mr. James M. Richards has resigned from the New England Piano Company, of Boston, and is at present open for engagement.

—Mr. M. A. Marks, of the Everett Piano Company, and Mr. Ed. Davis, of the Hallet & Davis Piano Company, are the guests of Mr. Karl Fink at Dolgeville this week.

—The business of Bennett's music store, which was lately closed out in Du Bois, Pa., will be transferred to Elmira, N. Y., where Mr. Bennett has lately opened a store.

—The American Music Box Company has filed articles of incorporation in Jersey City, N. J. The incorporators are Frank J. Bernard, Hermann Horhbeck and Isaac Ingleson, of Hoboken.

—Business has increased so rapidly with the music house of S. W. Knepper & Co., at Carthage, Mo., that the firm has rented both floors of the W. P. Miller Building in that city. The house will now be the distributing point for all branch establishments in the Southwest.

—Muncie, Ind., will soon be the manufacturing headquarters of the Snedeker Guitar and Mandolin Company, which is now located at Winchester, that State. A new factory is in course of erection at the former place, which will be much larger than the one in Winchester.

—Mr. Paul Weilbacher, Jr., who has for several years held a confidential position with the New York branch of Wm. Knabe & Co., has resigned to accept a position in a downtown brokerage office, for which line of business he is peculiarly adapted.

—Mr. A. M. Goodnough, music dealer, formerly of Redding, Cal., has moved to Santa Barbara, Cal., where he will continue in the same business.

FOR SALE—Pipe organ, three manuals, 2,800 pipes, all improvements, 30 feet high, 25 feet wide, 16½ feet deep, including key-boards. Never used. Printed description and full information on application to A. V. Smith, 365 Broadway, New York city.

WANTED—A first-class traveling salesman to visit the piano trade. A position is now open for a man acquainted with the piano trade in the States of Pennsylvania, New York, New Jersey and the South. No application will be considered unless party can give best references in regard to character, ability and experience. The position, if the right party is obtained, will be permanent.

The house offering this position is a large and well-known Eastern manufacturer, whose pianos have an established reputation and who has dealers located throughout this portion of the United States. For various reasons they do not care to advertise under their own name. Applications will be treated strictly confidential. Arrangements may be made at once. Address "Piano Manufacturer," care of *THE MUSICAL COURIER*.

## Mason &amp; Hamlin

## PIANOS AND ORGANS.

## PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.

MARTINUS SIEVEKING—I have never played upon a piano which responded so promptly to my wishes.

GEORGE W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

## ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.

THEODORE THOMAS—Much the best; musicians generally so regard them.

X. SCHARWENKA—No other instrument so enraptures the player

## STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

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### Bad Piano Men.

THE Indianapolis (Ind.) *Journal* prints a dispatch from North Manchester, Ind., dated September 13, which reads:

"Z. T. Hurley, a local music dealer, is missing. He had operated at this point about two years and had become seriously involved. Some of his creditors arrived yesterday for the purpose of securing settlements, and he allayed their suspicions until last night, when he left for parts unknown. The Starr Piano Company, of Richmond, is a heavy creditor, and the Farrand & Votey Organ Company, of Detroit, will lose considerable. Frank McBride, of Indianapolis, State agent for Smith & Nixon, is here in the interests of the Farrand & Votey Company. Since Hurley's flight McBride has commenced reclaiming such organs as were sold on the instalment plan, but not paid for. In his rounds he has discovered that Hurley had collected money on many instruments and appropriated the same to his own use. He has reclaimed 15 organs, with many more in sight."

The Toronto (Ont.) *Globe*, under a date line heading from London, reports that in the police court on September 16 Alexander E. McEachren, bookkeeper at the Bell Organ and Piano Company's local office, who went there from Toronto last winter, was charged with stealing \$1,000 from the company. The case was adjourned for a week, and the prisoner was committed in default of \$2,000 bail. Two auditors balanced his books the other day, and it is alleged found the shortage. It is said that this has been going on since last February.

### The Manufacture of Violin Strings in Saxony.

It is generally supposed, though it must remain a matter of conjecture, owing to the lack of reliable information on this point, that the manufacture of gut strings (the name of catgut is misleading, for all the "catgut," so called, sold in the market for stringing musical instruments and for medical purposes comes from the sheep) was transplanted to the town of Markneukirchen, through immigrating Protestant Bohemians, during, or soon after, the Thirty Years' War (1618-1648).

Some men of Markneukirchen had acquired the trade and bequeathed to their sons the secret, for such it was considered, especially the knowledge of the component parts of the lye used to bleach the sheep gut. The United States consular agent at Markneukirchen says that in the year 1777 the union of string makers was founded, and, in 1781 had a membership of 13, which increased to 36 in 1798. To join the union the applicant had to perform the chief work without the least assistance, under strict surveillance of one or more of the union's members. The work had to elicit the entire satisfaction of the representative men of the union, and consisted of one bundle (30 pieces) of E strings; half a bundle (15 pieces) of D strings; half a bundle of A strings, and one complete set wherewith to string a violone (the largest instrument of the bass viol kind).

If this task was finished satisfactorily the workman was accepted as a brother member, and his employer was, by contract, under obligation to give him a good recipe for making a bleaching lye. This was therefore given to him, but as a matter of fact none of the masters parted with their individual secret, only leaving it after death to their sons or next of kin. All inquiries made on this subject lead one to suppose that at present potassa lye is generally

used. About 75 years ago Markneukirchen used Bohemian and Bavarian sheep gut, but later on Prussia furnished a fair supply. Within the last decade, material for making strings has been obtained from England, Russia, Denmark, Spain, Bulgaria, Turkey, Java, Damascus and Jerusalem.

The intestine needed for a musical string must be from a lamb born in the spring and slaughtered not later than October or November of the same year; those from the older sheep can be used only to make bass strings or for other minor purposes. The prices vary in accordance with the time of year the sheep was killed. In the manufacture of strings the dried intestines are first placed in earthen vats containing a potassa lye, where they are left for twenty-four hours. After the lapse of this time they are sufficiently soaked to permit of unraveling, for, in spite of the bath, they still adhere. They are then placed in a fresh potassa lye—the strength of the lye must be regulated according to the age of the sheep when killed, and must be weaker for the intestine from the spring lamb than for that from the six to nine months' old sheep. For eight days in succession the bath is daily renewed without varying the strength of the lye. Beginning from the second day, the intestines undergo, at various times of each day, the most thorough cleaning by girls armed with the "sliming" or cleaning iron.

The intestine is drawn between the first finger, covered by a gutta percha glove, and the thumb of the left hand, the sliming iron or ring being held with the thumb. By this act are removed the external (peritoneal) and mucous membranes, leaving only the muscular or fibrous membrane used to make a string. After the above described proceeding has been attended to daily for three consecutive days, the intestine is sufficiently fluid to be split in two parts by being drawn across a blade of a sharpness exceeding that of a razor firmly fastened to a handle, which in turn is affixed to an upright. The sliming is now continued; this was formerly done by hand, but is now done by means of a machine. Here the intestine is drawn over five upright blades, above which, securely fastened, is a 25 pound gutta percha weight, that bears down on the intestine with the required pressure. Four days more of this proceeding suffice to get the intestine ready for the workman experienced in sorting the parts according to quality, thickness and length.

It must be noted that there are two qualities resulting from one gut; for, on being split in two, the adhesive (inner) part is not even or smooth, and can therefore be used only for the inferior qualities. The number of parts needed for any one string depends upon the thickness of the intestine. For instance, to make an E string from Russian gut four to six parts are necessary; from English sheep gut, three to four parts, because the Russian is finer than the English gut; at least three parts are taken to make a string. A violin A string is double the size of an E string; therefore parts of double thickness are used, but the same number of parts that are required for an E string. Again, a D string, being three times as thick as the E string, 15 to 20 parts of the intestines from the spring lamb are used when a fine quality D is desired; for, as already pointed out, the intestine from the sheep killed in its earliest stage is too weak for an E string, but answers very well where a large number of parts are joined. The bass strings are made from the unsplit fibrous membrane; 30 to 50 entire (unsplit) parts are taken for a G, 45 to 75 parts for a D and 60 to 90 parts for an A bass string.

The following processes up to the time when the finished strings are placed in the sulphuring chamber must be performed on one and the same day to prevent putrefaction.

### Important

Actions that are thoroughly reliable in construction.

An imperfect Action is a source of great dissatisfaction to dealer and customer.

Buy pianos that have in them the

**Roth & Engelhardt Actions.**

FACTORY AT

St. Johnsville,

New York.

The parts selected to make one string are attached at both ends to hempen loops; one of these is fastened to one of two hooks in the centre of a little wheel, stationed at one end of the inner part of a frame, the intestinal parts twisted round a fixed peg at the other end of the frame opposite the wheel, and the second loop brought back to the wheel to be attached to the second hook in the centre of the wheel. The latter is now rapidly revolved by a connecting multiplying fly wheel, and the parts thus twisted into a string.

The moisture brought to the surface by the twisting is removed, and the strings are taken from the frame and placed in an air-tight sulphuring receptacle, where they are left over night. On the following morning they are exposed to the air, which furthers the bleaching process, till nearly dry, when they are again slightly moistened and replaced in the sulphur bath. This operation lasts from eight to ten days, the length of time depending on the weather. The best and whitest string, aside from the result of the sulphurous acid gases, is that which has had frequent exposure to the air in clean, balmy weather. Excessive bleaching by means of sulphur heightens the whiteness at the expense of the quality. The strings must never be exposed to the sun if the heat resulting exceeds a moderate temperature of 75° Fahr.

After the bleaching the string is subjected to a rubbing with pumicestone, to bring it down to the correct size, which removes, at the same time, any existing inequalities. The requisite polish is mainly due to frequent wipings with olive oil. Following this, they are again left to dry in the air, to be there cut, rolled and assorted according to color. Thirty strings of the same size and whiteness are made up into a bundle. From the time that the dried intestine is first placed in the lye to the time when the finished strings are assorted and ready for the market 18 to 20 days elapse. During this period not a day passes without the intestine or the partly finished string being subjected to manipulation of some sort. It is generally supposed that a musical string loses both its color and quality if kept in stock for a comparatively short period but while the color is impaired in the course of time, the quality does not deteriorate, provided the strings are stored in hermetically closed cases, in an even and dry atmosphere.—*Journal of the Society of Arts.*

—Mr. Wm. Rohlfing, of Milwaukee, Wis., was the guest of Mr. A. Brambach this week at Dolgeville.

—Mr. O. C. Klock, a former traveler for the Chase Brothers Piano Company, of Muskegon, who subsequently represented the Braumuller Company on the road, and who afterward established the Klock Piano and Organ Company at Oswego, N. Y., has again entered the employ of the Chase Brothers Piano Company as a traveler. Mr. Geo. Van Coughlt will continue the Klock Piano and Organ Company at Oswego.

**\$100**

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WAREHOUSES:

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P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

**Gildemeester & Kroeger**

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



## James R. Chute Injured.

**JAMES R. CHUTE**, bookkeeper for the Century Piano Company, Minneapolis, Minn., and residing at 728 Fourth street, Southeast, that city, was riding at a good pace at the corner of Main street and Central avenue a few days ago and it is claimed attempted to pass in front of a trolley car. He was knocked from his bicycle, his head falling in perilous proximity to the wheels of the car. A bolt or some other projection made an ugly cut in Mr. Chute's neck and he was otherwise seriously hurt. He was removed to his home.

## Accused of Embezzlement.

**ELI BRANDON**, the Grand Rapids agent for the Kimball piano, is in jail on a charge of embezzlement, says the *Democrat* of that place. The paper goes on to state that the warrant was issued on complaint of Edward P. Andrew of that city, agent for the Farrand & Votey Organ Company. Brandon resides at the Richards House. He formerly acted as agent of the Farrand & Votey Company, and is alleged to have embezzled \$200 December 2, 1894. He was arraigned before Judge Haggerty, demanded examination, and in default of \$300 bail went to jail.

Brandon was seen in the jail by a Grand Rapids *Herald* reporter, who quotes Brandon as saying that he gave Farrand & Votey notice five or six weeks ago that he intended to sever his engagement, and asked for a settlement. The company wanted him to continue with his work until September 1, and he consented to do so. Then he entered the employ of the W. W. Kimball Company.

"As to my embezzling any of the company's funds, that is all wrong," he said. I have not been given a chance to settle. When the collections are all made for goods I have sold the company will owe me. The amount that it is claimed I embezzled is due me on a sale of a pipe organ in Zeeland. I made payments of collections to Mr. Andrew, the local representative of the company. Some of the time he gave me receipts, but there have been occasions when I got no receipt. The company gave me no intimation of taking this action against me. Had I known of it I should have gone to Detroit to make a settlement with them. This puts me in a bad position and I may lose a good position by it."

He has retained Attorney James E. McBride and threatens to prosecute Andrew for malicious arrest.

## A Valuable Chickering Testimonial

**THE Buffalo (N. Y.) Courier**, of September 4, prints a reminiscent story of the burning of the Academy of Music there, and Chickering & Sons should preserve it as one of the cleverest testimonials the house has ever been called on to thank a newspaper for. Here is the story:

"One of the curiosities which has come to light amid the debris of the Academy of Music fire is the big Chickering grand piano, which stood on the stage for concert and 'property' uses. The piano stood closed, behind the scenes near the Washington street wall on the night of the fire, and there it stood yesterday, on the narrow shelf which represents all that is left of the historic academy stage, about the only thing which had lived through the baptism of fire and water substantially unscathed. Flooring and timbering had burned about it, and the heat had blistered its once polished surface. Floods of water poured over it

and the stage bridge, with a ton or two of additional debris, had fallen upon it, and yet the piano neither burned, cracked nor broke.

"When the workmen raised the bridge from off its cover yesterday there it stood, its sturdy legs actually driven partly through the burned flooring, its surface dim and scorched, but its frame was unchecked and its sweet voice showed but little evidence of the extraordinary experience it had been through. It is a monument to the kind of materials and workmanship which go into the best modern pianos, and the Chickering people could well afford to put this instrument into their curiosity shop.

"The piano was taken to the warerooms of C. H. Utley, the Chickering agent on Pearl street, and with a little resurfacing and minor repairs the enduring instrument years hence will be able to tell the exciting story of its experience to its 'baby grandchildren.'"

—It may not be generally known in the trade that Mr. L. H. Tanner, who runs a music store on Gratiot avenue, Detroit, Mich., is also proprietor and manager of the Central Storage Company, a prosperous institution in that city. Mr. Tanner is a hustler and does a big business.



**PEASE** pianos are so well established in the musical world as superior instruments that a detailed story is unnecessary. Suffice to say that the above cut represents one of the Pease Piano Company's new Styls L, and it merits attention.

It is a grand upright, new scale,  $7\frac{1}{2}$  octaves; three strings throughout; overstrung bass, with full iron plate; new improved repeating action; ivory keys and metal finger guard; three pedals; new and elegant design of case, double fall, with continuous hinges; carved pilasters; veneered arms and richly carved consoles; three solid panels carved in new and artistic design, with improved sliding music desk. Its length is 5 feet 2 inches, 2 feet 3 inches deep, and 4 feet 8 inches high. The cases are made in rosewood finish, figured mahogany, American curled walnut and antique oak, all double veneered.

## Trade Notes.

—The music store on South avenue, Natick, Mass., recently sold by H. Hague is now owned by R. H. D. Rider.

—Success is rewarding the new music firm of G. S. and F. L. Hawley and H. H. Drew in the Randall Building, Watertown, N. Y.

—Mr. J. H. Huff, who opened a music store recently at Griffin, Ga., gave a concert there a few nights ago as a species of house warming.

—Mr. B. A. Paine will continue the business of Paine & Henderson, of Painesville, Ohio, which has just been dissolved by mutual consent.

—Prof. W. F. Sudds, proprietor of the Union Hall Music Store in Gouverneur, N. Y., has taken Charles M. Tait, of that town, as his associate in the business.

—A \$30,000 fire in Erin, Ont., a few days ago damaged the stock of J. C. Blackwood, music dealer, several thousand dollars. Many firms in other lines of business were heavier losers.

—The Bloomington (Ill.) *Leader* says that one of the costliest little places of business in that town is the music store recently opened by E. R. Stewart on North Main street.

—The music store of J. L. L. Travis, at 506 Lackawanna avenue, Scranton, Pa., was closed a few days ago on an execution for \$6,098.30 issued by the Wilcox & White Organ Company.

—Goddard & Manning, piano case makers at Athol, Mass., have received a valuable addition in Leroy C. Parmenter, who has just purchased a half interest in the concern. He is a man of experience.

# CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

CALL FOR CATALOGUE. AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

MADE AND SOLD TO THE TRADE ONLY BY

## GEO. P. BENT,

COR. WASHINGTON BOULEVARD  
AND SANCAMON STREET

CHICAGO.



### A Craze for Hand Organs.

OVER on the north side, in a quiet neighborhood, stands an old, rambling but quaint and curious house. It is not large, except for a wing, which, while it increases the oddity of appearance, also indicates some special use besides that of a living apartment.

There is no great mystery about this interesting place, for the neighbors all know that it is the home of Karl Wetzel, who lives there quietly and contentedly with his daughter and her husband. The neighbors also know that the large wing contains a most wonderful collection of musical instruments, many of them old and dilapidated, but most of them having a history, says the *Chicago Times-Herald*.

Karl Wetzel is a German, now more than 70 years of age. Mr. Wetzel has for many years had simply a mania for picking up old musical instruments, his fancy, strange to say, running largely to hand organs. He has money, and as he owns the property where he and his children live there is nothing to interfere with gratifying his extremely odd whim. While it is true the old gentleman is passionately fond of music and spends much of his time in playing upon some of the instruments, it is clearly apparent that this taste is not entirely responsible for his fancy in securing his strange collection. The number of worn out and hideously sounding barrel organs proves conclusively that it is his fad simply to own these old rattletaps, as well as to play upon the better class of instruments.

Mr. Wetzel is not at all fond of company, and invariably resents the intrusion of any stranger into his private domain. He had a visitor, however, a few days ago who came with such credentials as to at once receive admittance.

It was a queer scene that greeted the visitor's eye as he glanced about that apartment. Musical instruments here, there and everywhere. The walls were hung with them, fiddles, bass viols and horns were strung about without the slightest regard to kind, size or quality. Drums, old-fashioned accordions and concertinas lay scattered around the room, mixed with harps, guitars, mandolins and tambourines. But the feature of the room was the army of hand organs that occupied fully a third of the entire space. There were all kinds, sizes and shapes, and they were all in different degrees of dilapidation. Some of them looked as if they were more than 1,000 years old. It was toward these the old gentleman seemed instinctively to move, with an apparent disregard for the others.

"Where in the world did you find all these hand organs? You must have been years in getting them."

"Oh, yes," was the answer in broken English, but with a voice that was full of music. "Yes, I have been many years, and they are like children to me now; I always feel sorry when one of them is redeemed."

"Then you do not always buy them? You lend money on them?"

"Sometimes. You see the poor Italians get hard up and must have money. I give them more than they could get elsewhere, and it often happens they never come for them again. But I do buy some. It was in that way the owners first found me out. You see that small square one with the straps nearly worn through? I expect the tunes in that old box would be entirely unfamiliar to you—long before your time. It is, in fact, the first hand organ I ever bought. That was nearly 50 years ago, in New York; and would you believe it, the man I got it from, a young fellow then, is now in Chicago, and is still playing a hand organ. I see him quite often."

"Here is an organ," went on the old man, "that I would not take any money for. I got it from a poor fellow who had actually become too old to carry it. He said he wanted only money enough to get to a place where he had a son who would take care of him. He had a monkey with him and was going to take it along, but the monkey would not leave the organ, and the old man cried as if his heart would

break when he had to go away without it. Well, the little animal stayed with me, but as I did not go out and play he got discouraged and finally took sick and died, broken-hearted, I guess."

"Well, that monkey saved my life. I was then living in the East, and the little fellow used to sleep on top of the box. One night I was alone in the house and it took fire. That monkey came to my room and woke me up, and if he hadn't I should have been roasted, sure. The music is not much to brag of. Would you like to hear some of the tunes of thirty or forty years ago?"

The old man began turning the crank, and out rolled music, harsh and strident, it is true, but still music that carried him back to the days of his youth. It was the notes of Old Bob Ridley, and they sounded to the visitor just as they had when he was a boy. This was followed by

Nellie Bly shuts her eye

When she goes to sleep.

Roll on, silver moon,

Guide the traveler on his way.

It was indeed like old times, and the old man reeled off Money Musk, The Fisher's Hornpipe, Old Kentucky Home, together with half a dozen more, finally winding up with

A penny for a spool of thread,

A copper for a needle—

That's the way the money goes,

Pop goes the weasel!

"Here is an organ" said Mr. Wetzel, turning to another instrument, "in which I have only a life interest. I bought it of a young fellow who had been run over and severely injured by a runaway team, and was taken to the hospital. We thought he was going to die, but he did not. While he was laid up he got word that he was heir to a title and a considerable property in sunny Italy, and he went there to take possession. He comes to this country now every year or two, and never fails to come and see his old hand organ. The first time he came he wanted to buy it, and offered me any price for it; but, do you know, I cannot let them go when they are once mine. I don't need money, and I fairly love these old boxes. But, though I would not sell it to the former owner, I have fixed it so he will get it when I am dead. This is one of the best organs I ever heard, not only for tone, but for variety of tunes. It was a good money maker for the young fellow, as it always had some numbers to please. Listen to this," said the old German, as he took the crank, and out came, as familiar as though he had but heard them the day before, Annie Laurie, Annie of the Vale and The Last Rose of Summer. Suddenly the style of the music changed, and the visitor found himself listening to Captain Jinks, I Wish I Was a Baby, Tim Finigan's Wake, Lannigan's Ball, If Your Foot Is Pretty, Show It, and A Life on the Raging Canal. The tone was excellent for that class of instruments, as were the other old favorites, such as We Parted by the River Side, The Cottage by the Sea, Lorena, Evangeline and

Evelina, sweet Evelina,

My love for thee shall never die.

"I have a number of organs which I secured just at the time of the war," said the old man, "and I must say I like to hear once in a while the stirring music to which many feet trod when traveling the road over which they were never to return."

As he spoke the old man started one of the instruments playing Tramp, Tramp, Tramp, the Boys Are Marching. Then came Mother, I've Come Home to Die, Farewell Mother, Battle Cry of Freedom, We Are Tenting To-night, There Will Be One Vacant Chair, Who Will Care for Mother Now, When Johnny Comes Marching Home, the Year of Jubilee, and Dixie.

Mr. Wetzel never lets slip a chance to buy an old hand organ, and as he is hale and hearty his collection will undoubtedly continue to grow in size and variety.

### Piano Tuners' Perquisites.

THE piano business is greatly overdone, said a tuner who has been in the business for the last 25 years to a reporter of the Columbus, Ohio, *State Journal*; still we manage to make salt and cider out of it, and come in for a few "perks" now and again. The best paying perquisite is that which we receive from the piano makers. I know quite a number of firms in the piano business, and have earned from \$25 to \$50 by way of commission on several occasions from them.

Suppose I am called to tune a piano by a certain maker. I try to discover whether it is giving satisfaction or not, and if I find that there is a molenill of discontent I try to make that into a mountain and put in a good word for my piano making friend who pays the biggest commission. You would be surprised what an amount of weight a word from me has, sir. They think I am so disinterested, you know.

Another perquisite is received from the hire-purchase merchants, who are always glad of my assistance in tracing stray pianos which have suddenly gone a-missing without being paid for. You would never believe the number of people who get pianos on the hire system and then try to dispose of them to "green" buyers. These buyers imagine everything is right, and jump at the piano bargain, little thinking that the seller has no more right to the piano than they have. The seller then disappears, and both piano and seller are nowhere to be found. I have over and over again detected private marks on the pianos when tuning them, and know from these marks whether the instrument has been got on the hire-purchase system or not. I keep a list of missing hire-purchase pianos, and when I am called to tune one of these instruments and find the number on my missing list, I am sure of a very substantial perquisite from the piano dealer.

I remember once finding a bank note for \$20 which had somehow slipped inside the piano and been lost. I learned that a valet had been suspected of the theft years ago, had been dismissed and had experienced great difficulty in getting another situation. When the \$20 note was found his master immediately sought him out, expressed great regret at his unfounded suspicion and took the valet back into his service, where he is now very happily employed.

Romance; yes, there is a bit of romance in my life now and again. I remember finding a love letter behind a piano which almost caused a breach of promise case. Romeo had been seeing his Juliet one evening, and evidently bending over the piano while she played some music had caused a letter from an old sweetheart to drop out of his coat pocket, which, unobserved, lay on the floor hidden from sight. When I was tuning the instrument I came across it, and immediately took it to the young lady. Such an ado she did make! She gave me \$10 for bringing it to her, and I believe it was the means of almost breaking off the marriage.

I remember being very much affected one afternoon. I was called to a country house, presided over by an old lady with white hair. The piano was greatly out of tune—one of the old-fashioned sort of 50 years ago. I did what I could to it, and, in addition to putting it right, discovered a little slip of paper at the back of the instrument on which some words were written in a childish hand. I thought it might be of interest to somebody, so I took it to the old lady who presided over the establishment. I never saw a woman so affected; she seemed utterly unable to control her feelings, and burst out before me into tears. I afterward discovered that the paper I had found was the last letter ever written by the old lady's little daughter, who had died many years ago. When I left she thanked me profusely and pressed a \$5 bill into my hand.

WANTED—Strictly first-class man, to retail pianos on road. Good salary to right man. Address Salary, care THE MUSICAL COURIER, New York.

### OUR NEW PIANO CASE ORGAN.

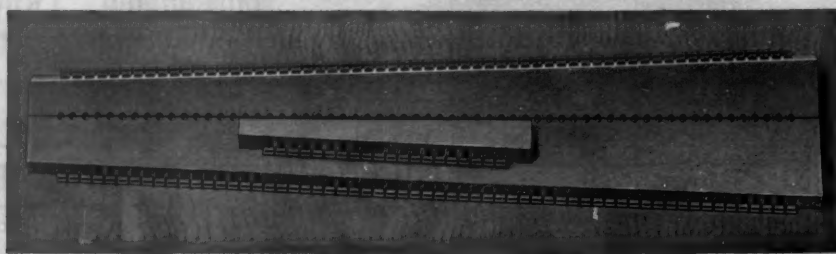


Styles A and B made in 7½ Octaves.  
Styles C and D made in 6 Octaves.

THE MOST HIGHLY  
IMPROVED.

## THE LATEST IMPROVEMENT IN REED ORGANS.

OUR NEW ACTION, No. 168.



DO YOU HANDLE OUR  
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IF NOT,  
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# NEWMAN BROS. CO.,

Manufacturers of Highest Grade of Parlor and Chapel Organs.  
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CHICAGO OFFICE THE MUSICAL COURIER,  
225 Dearborn Street, September 21, 1895.

THERE ought to be names enough to go around without any clashing, but we are occasionally treated to a regular cat and dog contest for the possession of a name to call a piano. A week or two ago it was the Waverly and now it is the Burdett, with the honors so far in favor of the Burdett Organ Company, at Freeport, Ill., which company it seems has already produced two Burdett pianos, which it is exhibiting at the fair in their town. The trade looks on and enjoys the fun. Mr. Brown, of Erie, should call his instrument the Brown piano; there is nothing the matter with Brown "he's all right;" besides if a rose by any other name would smell as sweet, a piano by any other name should be just as good. Why not adopt "Heinegobubalor?" That is not only original, but it would be on a piano, with the advantage that no one else would want it.

The B. L. Griswold Music Company, which failed recently, is trying to reorganize and will probably succeed, as all the creditors are favorable to the plan. The total amount of the company's indebtedness is \$17,000, and the assets are said to exceed the liabilities by a large sum. J. G. Schneider was named as trustee and he is now in charge of the company's business. The largest creditor is the German-American Bank, from which the company borrowed \$8,500 in July.

The property turned over to the creditors in the deed of trust consists of the stock of pianos, organs and musical merchandise in the store at 713 Felix street, together with five head of horses, one spring wagon, two road wagons and three sets of single harness. Also, six organs in possession of A. P. Duffy at King City, Mo., and five organs in possession of N. K. Peoples, of Watson, Mo., together with 24 rented pianos and organs in St. Joseph.

The claims secured under the deed of trust are as follows: Y. M. C. A., \$300, for rent; Manufacturers Piano Company, \$1,330.53; Bush & Gerts Piano Company, \$750; John F. Stratton, \$50; Waterloo Organ Company, \$1,048.65; Pearl Piano Company, \$181.73; Lyon & Healy, \$1,190.85; Needham Piano and Organ Company, \$217.60; Lawrence Organ Company, \$181.50; the A. B. Chase Company, \$2,310.05. Besides the above amounts the company owes about \$1,800 to Eastern piano manufacturers in the shape of open accounts.

The company was organized three years ago with a capital stock of \$10,000. Calvin Burnes, Dr. J. W. Heddins, S. F. Kessler, W. L. Beuchle and several other persons were

interested in the company when it was organized, but at the time of the failure B. L. Griswold and Warren B. Shackelford are said to have owned all the stock.

Mr. A. M. Wright, the president of the Manufacturers Piano Company, of this city, has just returned from New York and will leave again this evening for the same point. The facts are that Mr. Wright will hereafter spend a portion of his time in assisting Mr. Wheelock in the conduct of the Weber-Wheelock business in New York and a part of the time in Chicago. Mr. Wright has an able co-operator in this city in Mr. Louis Dederick, so that the business here, which has shown such decided improvement, more particularly in the retail department, is not in danger of languishing for want of good care. It is not necessary to speak of Mr. Wright; he is now known throughout the land as one of the most energetic piano men in the West, and in addition to his business ability is a keen critic of the artistic qualities of a piano.

The next trade dinner, which has already been announced to occur on October 26, will have as honorable guests Senator Cullom, Postmaster Hering and Assistant Postmaster Hubbard. The latter named gentleman contributed to the enjoyment of the last dinner. The Auditorium banquet hall will be the place of meeting.

One is bound to be agreeably disappointed on a first visit to the plant of the Schaeffer Piano Company, which is situated at Riverview, only about 15 miles out on the Wisconsin Central Railroad. It is a fine brick factory, 300 feet long and 50 feet wide, containing all the modern advantages, and has the handsomest machine room you ever saw. All the floors are clear of obstructions, as the stairways and elevators are placed outside. The house has a good corps of workmen, an excellent superintendent in Mr. W. E. Rice, a brother to Mr. I. N. Rice, and is trying to keep pace with orders by hastening production.

It is not possible to disapprove of a location like that of the Schaeffer piano factory, and the beauty of the matter is that it belongs free and clear to the company.

Very much to the surprise of all the people in Chicago, after a short cold spell there came upon us a spell of very hot weather; no other word except hot expresses it, and unfortunately we are not over it yet, and just as unfortunately it has temporarily hampered business.

As was said by Mr. Gus. Brigham, one of the promoters of the projected Salesmen's Association, of this city, in spite of the fact that the thermometer registered 90 in the shade last evening (moon shade he probably means), the association was successfully launched. Mr. Geo. Grosvenor, with Lyon, Potter & Co., was made temporary chairman, and Mr. L. M. French, with the John Church Company, was appointed temporary secretary.

Mr. Gus Brigham was then called upon to explain to those present the object of the association, which he did probably to their entire satisfaction, but as the writer was not present, and Mr. Brigham did not say what the objects were, it is to be inferred that they are for social and any other good purpose one's imagination can draw on. Committees were appointed on by-laws and constitution, and another meeting was set to take place October 2, at the

same time and place, which latter, by the way, is Kimball Hall. At the next meeting they purpose to nominate and elect officers, and Mr. Brigham thinks the first dinner will take place about the middle of October, which antedates the regular trade dinner by about one week.

Although the association so far is called the C. P. S. A., which needs translating, to be made intelligible, into Chicago Piano Salesmen's Association, it has already been suggested that managers, heads of departments, musical merchandise and sheet music salesmen and even proprietors may subsequently be admitted to the new society. This matter, it is expected, will be settled at the next meeting.

It is not to be doubted that the boys will make a success of it, and if properly run the association should be not only a source of pleasure but useful to them.

The resignation of Mr. E. N. Camp has been accepted by Estey & Camp, and his stock and interest have been bought by Mr. I. N. Camp. Mr. Phil. Noble, who is represented as a bright and efficient young man, for several years in the employ of Estey & Camp, and Mr. Wm. C. Camp, the younger son of I. N. Camp, will divide the work in the department presided over by E. N. Camp, which is said to be altogether too much for any one man. The vacant position of treasurer will not be filled at present.

Mr. E. N. Camp has not decided on any future course of action.

"With the introduction of the ordinance for the Wabash avenue side of the union loop in the council Monday night all the opposition schemes thus far brought forward seem to have come to an end. Of the 6,819 feet of frontage between Lake and Harrison streets a majority would be 8,410 feet. Signatures for 4,240 feet have been secured, an excess majority of 890 feet frontage. The passage of the ordinance is believed to be only a question of time. It provides for only two tracks, to be used for passenger traffic exclusively, and to be operated by electricity. Trains from the four elevated roads are to pass around the loop, and the fare is to be 5 cents for any one road and a passage entirely around the loop in either direction.

"Stations on Wabash avenue are to be at Congress, Adams, Madison, Washington and Randolph streets. On Fifth avenue they are to be between Randolph and Lake streets and on Madison, Quincy and Van Buren streets. A canvass of a few of the representative Wabash avenue tenants yesterday disclosed but little disposition to continue the fight. Those who depend upon what is called a "carriage" trade as a rule object to the loop on that street. The music and art goods and wholesale dealers also as a rule object. A majority of the retail dealers appear to favor the proposed construction.

"President Z. S. Holbrook, of the Wabash Avenue Protective Association, acknowledges his defeat and is willing to abide by the decision of the majority. Trains on the Lake Street Elevated will begin to run to Wabash avenue Sunday."—*Evening Post*.

This probably ends the whole matter, except the actual building of the road. It was too strong a pressure. The whole city wanted the road; the south, the west and the north side were all equally anxious for it, and with the building of a north side elevated road the property bounded by the loop and in close proximity will increase in value immensely. This will increase rentals, and this

## DEALERS

Desiring to increase or extend their business—who are searching for a Piano with which to compete with other houses—should investigate the merits of

# The Blasius Piano.

An exhaustive study of all the best Pianos made has resulted in the combining in THE BLASIUS PIANO all of the points of merit known to Piano construction, besides the introduction of improvements original with us.

### "THE MUSICAL COURIER" SAID

In the issue of January 9, 1895:

"BLASIUS & Sons are making a high grade piano of extraordinary calibre and quality. These pianos have from the very inception of the enterprise been destined to become important factors in the trade, as it was planned that they should be made absolutely regardless of cost. They are far ahead of some of the old pianos that exist merely on reputation to-day."

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which is superior to all other alleged attachments, in that it plays more notes and operates the pedals automatically, thus giving the effect intended by the composers.

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# STERLING PIANOS *and* ORGANS

The **STERLING Co.**

ORGANIZED 1866.

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Style S. 4 feet 8 inches high.

There is NO PIANO which gives such  
UNIVERSAL SATISFACTION as the



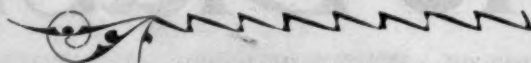
# Sterling.

If you wish to purchase a Piano that is  
handsome and artistic in design and finish,  
refined in tone and in every way durable, get the



Style R. 4 feet 9 1/2 inches high.

## STERLING.



In it you will find all  
these desirable qualities,  
at a price so low as  
to surprise you.



more than any other reason will induce the music trade to seek another locality in the course of the next ten years, which will be even more of a change than the last decade saw.

Funeral services for Carlos H. Blackman were held last Tuesday afternoon at 2 o'clock from the family residence, 4349 Lake avenue. Rev. J. P. Hale, pastor of the Kenwood Evangelical Church, conducted the ceremonies at the house and later at the grave. Interment was in Grace-land. The directors of the Board of Trade attended in a body. The pallbearers were: J. F. Merrill, Charles B. Van Kirk, Charles A. Ware, Richard J. Lyon, Edwin S. Daniels and R. L. Scovill.

Mr. Blackman, although connected with the music trade in the position of vice-president and acting president of the Hallet & Davis Piano Company, of this city, was very little known in music trade circles. Those who did know him speak in the highest terms of his many admirable qualities as friend and business man. His death is the more to be regretted since it was not from natural causes, but from accident. He was also well equipped with the most robust health, plenty of this world's goods and was comparatively young, which makes the sad affair still more distressing to his relatives and friends.

A new music directory of the city of Chicago has just made its appearance. It contains the names of musicians and teachers, church choirs, bands, orchestras and clubs, music colleges and various other things of less interest. It is published by John F. Nunn, 265 East Chicago avenue. From a hasty and cursory examination it may be said it is generally correct. There are a few queer errors, such as giving the address of Chase Brothers at Washington avenue and Congress street and the well-known names of Lyon & Healy as Lyon & Mealy.

United States Commissioner Mark A. Foote rendered his opinion to-day as to the violation of the contract labor law by President C. C. Russell, of the Russell Piano Company, in giving employment to Ambrose Pye, a Canadian. The commissioner declined to pass upon the violation in an extended manner. He thought the evidence and the peculiar character of the case warranted him in holding Mr. Russell to the Federal grand jury, in order that the District Court might have an opportunity of passing upon that phase of the law as raised in the issue.

Russell, in reply to a letter from Pye, then living in Canada, wrote him that if he came to Chicago he would secure employment at the Russell Piano Company. The issue made was the establishment of a contract to the extent of aiding and assisting Pye to come to the United States. The Commissioner of Immigration, Col. H. C. Bradsby, held such was established. The district attorney's office was in doubt, and the District Court is left to pass upon it.—*Evening Post*.

Mr. Charles S. Reed, who was recently with the Kimball agent, Mr. Kieselhorst, in St. Louis, has taken a position with the W. W. Kimball Company as salesman and has already done a good business for them. Mr. Reed is undoubtedly a very fine piano salesman and will meet with marked success in his new field.

The W. W. Kimball Company is without a question the largest producer of pianos, with facilities unsurpassed and constantly improving. The concern now makes its own

iron frames, its own keys and actions, its own cases and designs; in short, as a late well-known member of the trade used to say, the company is not a compiler, but a genuine maker of pianos.

There is no doubt that when the company began the manufacture of pianos there was an intention of producing at the lowest cost, but subsequently, while the policy of economy in production was not abandoned, the grade of the instrument was raised, necessarily increasing the cost, but not in proportion to its increased merits. It cannot be denied that without these merits the testimonials from the hosts of musicians which have been given to the Kimball piano could never have been obtained, and whatever argument is used to lessen the value of these recommendations they are still potent with the public and aid the dealer and salesman materially in disposing of them.

The company pursues a very liberal policy in advertising many of its announcements being the cleverest, the most conspicuous and most attractive to be found, and with its broad views as to the conduct of the business and large capital, it is not to be wondered at that, notwithstanding the constant increase in the number of its output, the concern is constantly behind orders. The same reason which makes the department store a popular place to trade in also applies to the Kimball Company; the dealer can get his pianos, his organs, his stools and covers, his portable or stationary pipe organs (should he happen to want these latter goods) from the one house, all of which are produced with the same careful economy practiced in the piano department.

#### Personals.

Mr. Peter Duffy, president of the Schubert Piano Company, of New York, was in the city recently.

Mr. Clark Wise, of Oakland, Cal., passed through Chicago this week on his way home, after a three weeks' visit to the East. Reports say his concern is doing a very fine business.

Mr. John Goggan, of Galveston, Tex., and Mr. Michael Goggan, of San Antonio, Tex., were visitors this week. The latter gentleman is on his way home from a European trip, accompanied by his family.

Mr. F. W. Primer is away on a two months' trip through Wisconsin in the interest of the "Crown" goods. Mr. Geo. P. Bent is still in the East.

Mr. N. P. Curtice, of Lincoln, Neb., is reported to be on the road to convalescence after a dangerous attack of typhoid fever.

Mr. E. S. Conway is expected back from the East to-day.

#### In Town.

Mr. Harry E. Freund, of New York.

Mr. Gustave Behning, of New York.

Mr. A. D. Simon, of Ottawa, Ill.

Mr. S. H. Cowan, of New York.

#### An Unusual Case.

THE appended question and reply appeared in a recent issue of the *Sunday Mercury*, of New York city, and it is to be regretted that the names of the parties chiefly concerned were not given. It isn't usual for the piano houses of this city to act in the manner here set forth, and in justice to the whole class of retailers the particulars should be published.

In all the troubles through which we have happily passed, and in fact in all times, there is no class of merchants more

lenient with customers than the retail piano sellers. If they err at all it is usually in the direction of too much consideration of the troubles of their instalment purchasers, and it is probable that "A Hard Worker" has not told all of the story. Nevertheless, the point at law is clearly right as given in the answer of the *Mercury*, and should be borne in mind.

*Editor New York Mercury:*

Kindly inform me through your valuable paper in regard to the following: I bought a piano for \$250 on the instalment plan and paid the instalments promptly until the sum of \$150 had been paid. Owing to having been thrown out of employment I was unable to continue the payments and put the piano with my furniture in storage. The firm from which I bought the piano attached the same without notifying me and took it away from the storehouse. This was done two months ago, and I only discovered it when I called to take my furniture away. When I bought the piano the firm verbally agreed to wait in case I should be unable to pay the instalments when due. What action can I take to redeem the piano? A HARD WORKER.

In an action to foreclose a lien upon a chattel, final judgment in favor of the plaintiff must specify the amount of the lien and direct a sale of the chattel to satisfy the same and the costs. It must also provide for the payment of the surplus to the owner of the chattel, and for the safe keeping of the surplus until it is claimed by him. You should see the firm from which you bought the piano, and ascertain what disposition has been made of the property. If the piano has not been sold they may possibly permit you to redeem it by paying the amount due.

#### Another Change in Richmond.

To Whom It May Concern:

G. H. TOMPKINS and F. W. Duke, trading under the firm name of G. H. Tompkins & Co., have this day dissolved partnership.

G. H. TOMPKINS.

FRANK W. DUKE.

September 12, 1895.

This is to certify that we, G. H. Tompkins, F. W. Duke and C. R. Burnett, all of Richmond, Va., have formed a limited partnership under the laws of Virginia for the conduct of a general music business at Richmond, Va., under the firm name of G. H. Tompkins & Co., of which G. H. Tompkins is the general partner and F. W. Duke and C. R. Burnett the special partners. Each of the special partners has contributed to the common stock of the said firm the following amounts—to wit: F. W. Duke \$250 and C. R. Burnett \$200. The partnership is to commence from the date hereof and is to terminate on the 1st day of September in the year of our Lord 1896.

Witness the hands of the said parties this 12th day of September in the year of our Lord 1895.

G. H. TOMPKINS.

F. W. DUKE.

C. R. BURNETT.

VIRGINIA: CITY OF RICHMOND—TO WIT:

This day G. H. Tompkins, whose name is mentioned as a general partner in a certain limited partnership, the articles whereof are hereunto annexed, appeared before me, a notary public in and for the city and State aforesaid, and made oath that F. W. Duke and C. R. Burnett, the special partners named in the said articles of limited partnership, have contributed to the common stock thereof and have actually paid in cash, the above named F. W. Duke the sum of \$250 and the above named C. R. Burnett the sum of \$200.

Given under my hand this 12th day of September, 1895.

J. E. McKENNY,

Notary Public.

# THE JEWETT

Is the one you're looking after.  
It's a Piano that . . .

# SELLS

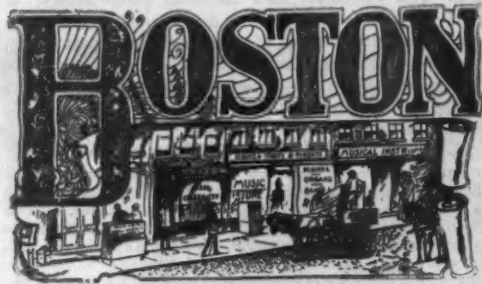
Because it's good to look at, and good to hear, and good to wear, and good to make

# MONEY

with. We'll convince you if you'll write.

## JEWETT PIANO CO., - LEOMINSTER, MASS.





BOSTON OFFICE OF THE MUSICAL COURIER,  
17 Beacon Street, September 21, 1896.

**B**USINESS has been brisk this week, so everyone feels happy. People have not all returned from the country, and each year the time of their return gets later and later, so the fall trade instead of beginning September 1, as in former years, now makes its appearance about October 1. Wholesale and retail, however, have been good this week, and it would be surprising if it was known how many of the manufacturers are even now straining every nerve to fill orders.

\*\*\*\*\*

The Ivers & Pond Piano Company has moved into the Boylston street warerooms, where business is being carried on under difficulties and in a rather crowded condition, with the other tenants still in possession. That will soon be remedied, however, and by November 1 the firm will have a fine set of rooms in readiness for the winter's trade. The wareroom is very light and spacious, and it will be an attractive place for customers. The freight elevator in that building, fortunately for them, is sufficiently large to carry one or more grand pianos.

There will probably be a private office in the end of the room on Van Rensselaer place, where there is already a partition dividing that portion of the room in two.

\*\*\*\*\*

Mr. Chandler W. Smith has sold another Gildemeester & Kroeger grand piano to the Hotel Westgate.

Mr. Smith is pleased with the good trade that he has started with the Fischer piano.

\*\*\*\*\*

Mr. Thomas F. Scanlan, of the New England Piano Company, says that unless he can find exactly the location he wants for his warerooms he can go back to 39 George street, where he has a building equipped with the most modern arrangements for piano making and piano selling. If the present buildings are not large enough he owns about 5 acres of land in the near vicinity and can easily put up additional warerooms. So he isn't worrying a bit about anything.

\*\*\*\*\*

Mason & Hamlin have had a fine week's work, their wholesale business being larger than in months. Mr. Norris is traveling in the West and has made several new agencies. All of these new agents have sent in heavy orders. Metzler & Co., of London, have also sent in another large order, so business may be said to be booming with them.

\*\*\*\*\*

Mr. H. H. Drummond, of Chicago, who has been in Baltimore and New York on business, came over to Boston

for a couple of days, where he has been the guest of Mr. David E. McKee.

\*\*\*\*\*

There will be no new vice-president of the Hallet & Davis Piano Company, of Chicago, elected to fill the place of Mr. Carlos H. Blackman until some time in October, when Mr. Cook, Sr., of the company, will be in Chicago.

At a fair held in Troy, Pa., Mr. B. P. Leonard, agent for the Hallet & Davis house, took the first premium on a handsome Hallet & Davis Circassian walnut piano.

The house has just received the accompanying letter from the Broad Street Conservatory, Philadelphia:

### TO MY PATRONS

As it is my aim to constantly elevate the standard of musical work in my Conservatory, and recognizing the importance of using only the best instruments, I have decided to equip our class rooms with new pianos throughout. In view of the most extraordinary record achieved by the

### HALLET & DAVIS PIANOS

in the principal Conservatories in other cities, and as a result of my recent exhaustive experiments and trial of their pianos, I am satisfied that for both quality of tone and responsiveness of action, as well as for thorough honesty of manufacture and consequent durability, they are peculiarly adapted to my requirements.

Anyone desiring information about the Hallet & Davis Pianos, I gladly refer to Messrs. N. Stetson & Co., 1416-1418 Chestnut street, the sole representatives.

Yours very truly,  
GILBERT R. COMBS.

\*\*\*\*\*

Mr. J. N. Merrill has been attending the celebrations at Lawrence this week, that being his native town. He was given a prominent position in the procession as a guest of the city.

In the meantime he is too busy for words. He has recently engaged Mr. E. L. Kelton as salesman.

\*\*\*\*\*

One of the most attractive rooms for showing pianos is that at the factory of Norris & Hyde. It is fitted up with draperies and a window seat of terra cotta velvet. The frescoed frieze is simple but artistic, and some remarkably fine engravings are hung on the walls.

The transposing keyboard is most interesting and attracts much attention. Their latest patent, obtained in August, is a non-squeaking pedal, the invention of Mr. Norris.

Mr. Hyde has been in Maine this week. In about a fortnight he will leave for a Western trip, going as far as the Pacific Coast.

\*\*\*\*\*

Mr. Wm. G. Burbeck, Vose & Sons Piano Company, has gone for a two weeks' trip to Washington, D. C., Old Point

Comfort, Luray Caves, Natural Bridge and other points of interest in Virginia.

\*\*\*\*\*

Mr. F. I. Harvey, 236 Tremont street, who has recently started in business on his own account, has met with much success already in his venture. Next week he will have in an additional stock of pianos, having disposed of so many this week that he has been unable to deliver all his orders.

\*\*\*\*\*

Mr. George J. Dowling, Briggs Piano Company, is traveling in New York State.

\*\*\*\*\*

Mr. J. W. E. Murdock has opened a wareroom at 161 Tremont street for the sale of second-hand pianos.

\*\*\*\*\*

Mr. E. A. Potter, of Lyon & Potter, Chicago, was in town for a day this week.

### Story & Clark in Europe.

**R**EFERENCE has already been made in the London edition of this paper to the removal of the Story & Clark London headquarters from the City to the West End, which seems destined to become the focus of the music trade of Great Britain, although many houses still retain their City warerooms.

The London house of Story & Clark has issued the following circular letter:

OFFICE OF  
Story & Clark Organ Company,  
CHICAGO, BERLIN AND LONDON.

Pianos and Organs.

53 City Road, E. C.,  
LONDON, September 1, 1896.

Editors The Musical Courier:

We beg to inform you that after September 16 our address will be No. 70 Berners street, Oxford street, London, W., where we shall keep a full line of samples, both in pianos and organs, and from where we shall conduct our office and counting house business.

We thank you very much for past favors, and hope that on your next visit to London you will avail yourself of the opportunity to call and inspect our stock. It would please us very much to have you make our office your headquarters during your stay in London.

We remain, dear sir,

Yours faithfully,  
THE STORY & CLARK ORGAN COMPANY.

Mr. Melville W. Clark is at this writing on the Continent, and is expected back in London by the end of the month. It seems that the Story & Clark organ business in Great Britain, the colonies and the continent of Europe demands a more central location in London, and that its constant growth requires the exhibition of full lines of samples for the inspection of dealers going to London, and the trade in general, and this can be better accomplished in the larger establishment now to be occupied in Berners street, near Oxford street.

-Dolgeville had the pleasure last week of entertaining the following well-known piano men: Mr. Chas. Jacob, of Jacob Brothers; Mr. John Weser, of Weser Brothers, and Mr. Abendschein, of Stalb & Co.

**WANTED**—Piano and organ salesman for Western Massachusetts who is active, energetic and well acquainted. A good opportunity for the right man. Address E., care of THE MUSICAL COURIER.

**FOR SALE**—A large three manual vocalion organ in perfect condition. Built from special designs. Has great volume and fine combinations. Address W. H. BUTLER, 171 Fifty-seventh street, Brooklyn, N. Y.

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## MEANS TO A MANUFACTURER

A complete mechanical device, delivered promptly and in perfect condition.

## MEANS TO A DEALER

A touch that will respond to every demand of the purchaser and help to sell the Piano.

## MEANS TO A PIANIST

The most intimate association between himself and the tone of an instrument; an association that can't be disturbed by the pounding of a youngster and yet is maintained by the softest caress.

**THE SEAVERN'S PIANO ACTION COMPANY, CAMBRIDGEPORT, MASS.**



# STORY & CLARK PIANOS.

Styles A,  
B,  
C. Other  
Styles  
... Are Coming.

THEY  
ARE  
ALL  
RIGHT!

Richest  
Piano  
Catalogue  
You've Seen,  
In Two  
Colors.



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Clark  
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**Brambach**


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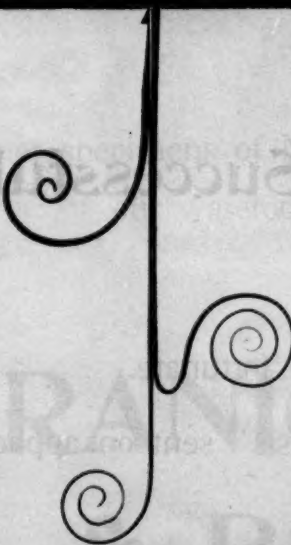
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# P OPULAR EASE PIANOS.



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248 Wabash Ave., Chicago.

Our new Scales and Original Designs in Case  
Work are worthy of careful inspection.  
Send for Newest Catalogue. Just issued.



**Any Piano**\_\_\_\_\_

that will start as the

**Wonderful A. B. CHASE**

did, in a small inland city, and in the short space of ten years make a reputation for itself, so that in all of the largest cities of the United States it is recognized as a leading instrument of the

**... FIRST CLASS, ...**

and is handled as such by the very best dealers in those cities, must have . . . .

**Unusual Intrinsic Merit.**

When to this are added improvements that will double its power and multiply its musical effects beyond anything found in any other piano, it becomes a

**Wonderfully Successful Seller.**



Those who secure the agency now are fortunate.

Illustrated Catalogues and "Possibilities of Piano Music" sent on application.



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what we have already  
said, that our

## FALL STOCK

of Upright  
and Grand

## PIANOS

surpasses anything we have yet produced.

No finer specimens of Natural Woods in Piano Cases than are at present in  
our warerooms and factories can be seen anywhere.

### KRANICH & BACH,

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237 East 23d Street.

FACTORIES:

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## Fine Musical Instruments, Strings, &c.

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AND PHILADELPHIA, PA., U. S. A.

### FINE

*Mandolins,  
Guitars,  
Banjos,  
Zithers,  
Flutes,  
Fifes,  
Clarinets,  
Trimmings,  
Strings.*



### FINE

*Violins,  
Violoncellos,  
Double Basses,  
Accordeons,  
Concertinas,  
Harmonicas,  
Bows, all kinds,  
Simplex Bows,  
great novelty.*

**Paul Stark Harps, Fully Warranted.**

**GREAT SPECIALITY MADE OF GUT STRINGS.—TRIAL ORDERS SOLICITED.**

PAUL STARK STRING SPINNING MACHINES, for Winding a number of Strings at the same time.

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GEO. BAUER, MANAGER.

SEND FOR CATALOGUE.



# WHY THE NEW ENGLAND PIANOS ARE POPULAR.

**Because:**—They contain all the essential requisites of a strictly first-class Piano. Their beautiful *singing tone, perfect evenness of scale, elegance of case, design and finish, with absolute durability.* The quality of materials and workmanship employed in their construction is *positive proof* of their general excellence.

**The Tone** of the New England Piano is *full and clear*, and *retains* the sympathetic *singing qualities* so pleasing to the refined musical taste.

**The Touch.** The New England Piano actions are *unsurpassed* for *flexibility* and *precision*, being *light* and *responsive* to the touch; they *do not fatigue* the performer. As we manufacture the *Entire Piano*, this department receives the most rigid care and attention.

**The Scales** of the New England Pianos, all being 7 1-3 octaves, are scientifically correct, even and perfect. The tension of the strings being equally distributed, three unisons in the treble, and a perfectly balanced scale throughout the entire piano.

**The Case Work.** The design and construction of cases is elegant and original in design and perfect in finish. All cases are made from thoroughly seasoned wood, *double veneered* and *cross banded inside and out*. We have the largest variety of designs in this country in Upright Pianos, in Rosewood Finish, Burl Walnut, Plain Mahogany, Figured Mahogany, American Oak, Quartered Oak, English Oak, Circassian Walnut and other native and foreign woods.

**Full Metal Plates** not only embody great strength, but give to our Uprights the characteristics of the Grand Piano.

**Sounding Boards** are made from the choicest Spruce, carefully selected for its resonance.

**"Wrest Planks" or "Pin Blocks"** are *cross banded* with *five thicknesses* of Rock Maple, giving *end grain* of wood to all points on tuning pin, preventing "checking" or splitting of "wrest plank" and insuring a piano which *will stand in tune*.

**Durability.** The New England Pianos are sold upon their merits, and not upon any purchased reputation. Only the best and most suitable materials are used in their construction, while the methods employed embody all the most important improvements known to the piano makers' interest.

**Soft Stop.** The New England Soft Stop is simple in construction, positive in action, saves the wear of the hammers and enables the pupil to practice without annoying the nerves of others who may be in adjoining rooms, and in the hands of an artist, in connection with the loud and soft pedals, give perfect command of the instrument and increased facility for the production of the lights and shades of music.

**Variety of Woods.** The New England Upright and Grand Pianos are finished in a large variety of native and foreign woods, comprising Rosewood Finish, Burl Walnut, Plain Mahogany, Figured Mahogany, American Oak, Quartered Oak, English Oak, Circassian Walnut, etc., etc

## NEW ENGLAND PIANO CO.,

Factories: George, Gerard and Howard Sts., Boston (Highlands) Mass.

BOSTON WAREHOUSE: 200 TREMONT STREET.

— WAREHOUSES: —

200 TREMONT STREET, BOSTON.

98 FIFTH AVENUE, NEW YORK.

262-264 WABASH AVENUE, CHICAGO.

26, 28, 30 O'FARRELL STREET, SAN FRANCISCO.



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Manufacturer of the  
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... **AMERICAN**  
**Excelsior**  
**Solo and Military**  
**Band Instruments**

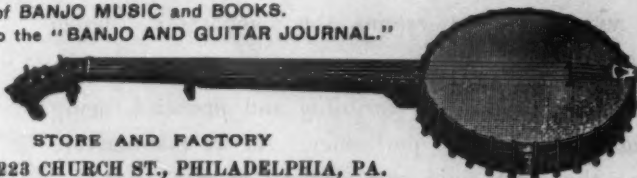
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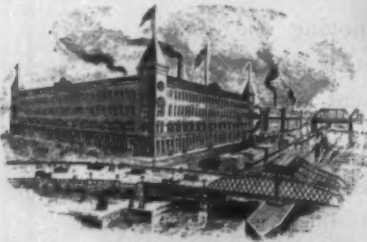
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No clumsy, unsightly music drawer.  
Positively the only genuine Electric Piano Attachment on the market.  
Our Mandolin Attachment can be applied to any piano. Price, \$15.00. Liberal discounts to the Trade.  
Catalogues and prices furnished.



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Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable.  
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Tone, tuned in the usual Bandolion Pitch as well as  
Chromatic, of 3 1/2 to 6 1/2 Octaves.

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GUSTAV HEROLD,  
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OTTO POLLTER & CO., Leipzig,  
Manufacture as specially the acknowledged best  
**SLIDE TROMBONES,**  
as well as Cornets, Trumpets, Horns, Tenor  
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**TESTED VIOLIN and 'CELLO STRINGS**  
Guaranteed in perfect fifth. Acknowledged the  
best in the world. Best quality of Violin Strings  
E A A G 4 Sizes  
Bd's of 30, \$7.35, \$5.50, \$7.95, Doz., \$3.60  
SPECIALTY: FINEST BOWS.  
RICHARD WEICHOOLD, Dresden, Germany.

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We supply dealers with a  
**COMPLETE LINE OF PIANOS AND ORGANS**  
On the most favorable terms, and guarantee protection  
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Purveyors to first-class military and other orchestras. Illustrated price list free of charge.  
The "Stowasser" instruments enjoy especial favor among artists by reason of their grand tone as well as their elegant and correct style.

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MANUFACTURER OF

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in only the best of workmanship and of the best material at the cheapest prices. Only self-manufactured goods.  
Any style desired will be made according to description.  
Export of Reichelt's Accordions.

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Has the Largest Circulation of any  
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## LIST OF LEGITIMATE PIANO MANUFACTURERS IN THE UNITED STATES.

(THIS IS A PARTIAL LIST ONLY AND WILL BE COMPLETED DURING THE COMING MONTHS.)

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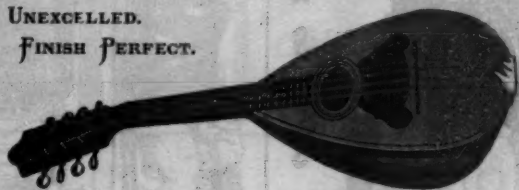
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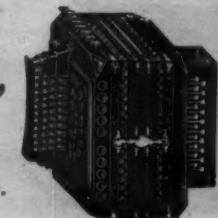
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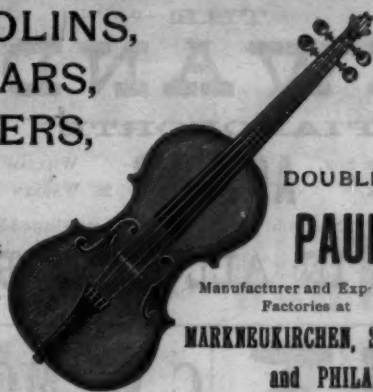
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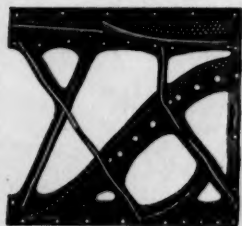
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